Poona Oriental Series No. 65

भासनाटकचक्रे

चारुदत्तम्।

CĀRUDATTAM

A Sanskrit Drama in Four Acts Attributed to Bhāsa,
Critically edited with Introduction, Notes and Translation

BY

C. R. DEVADHAR, M.A.,
Professor of Sanskrit,
FERGUSSON COLLEGE, POONA.



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PREFACE

The Cārudatta attributed to Bhāsa is of perennial interest to the student of Sanskrit literature, as it has given rise to the tantalising problem as to whether it is the original of the Mṛcchakaṭika, or an abridgment thereof. It is probable that there is a third alternative to the problem viz: the possibility that the Cārudatta is an abridgment of the play 'Daridra-Cārudatta' which is referred to as a Rūpaka by many rhetoricians, and the relation between these three plays will be a matter for further research. We have proceeded on the assumption that 'Daridra-Cārudatta' is but an alternative title of the Mṛcchakaṭika for reasons given in the introduction. In any case there could be no reasonable doubt that if such a play as the 'Daridra-Cārudatta' has an independent existence, yet there must be a very close, and in fact, a genetic relation between all the three plays.

The present edition is based upon Gaṇapati Śāstri's edition, with occasional references to Morgenstierne's text as given in his "Über das Verhältnis Zwischen Cārudatta und Mṛcchakaṭika". I have made use of Gaṇapati Śāstri's commentary in translating and annotating, and have further referred to Woolner's translation. I here make my grateful acknowledgments to all these writers.

I take this opportunity of expressing my gratitude to Dr. N. G. Sardesai, who has undertaken to bring out this publication and lastly my thanks are due to Mr. S. R. Sardesai, B.A., LL.B., the manager of the Samartha Bharat Press, for the very nice printing and get-up of the work.

Prabhākara Niketana,
Deccan Gymkhana, Poona 4.
29 June 1939.

C. R. DEVADHAR

DRAMATIS PERSONÆ

Male :—

1. Nāyaka ... ... Cārudatta.
2. Vidūṣaka ... ... Maitreya, friend to Cārudatta
3. Śakāra ... ... Saṃsthāna, a brother-in-law of the king.
4. Viṭa ... ... The parasitical companion of Śakāra.
5. Saṃvāhaka ... ... a Shampooer.
6. Cheṭa ... ... a servant to Vasantasenā.
7. Sajjalaka ... ... Lover of Madanikā.
8. Vardhamānaka ... a Servant in Cārudatta[3]s house.

Female :—

1. Gaṇikā ... ... The Courtesan Vasantasenā.
2. Brāhmaṇī ... ... Wife of Cārudatta.
3. Radanikā ... ... A maid-servant of Cārudatta.
4. Madanikā ... ... A maid-servant and confidante of Vasantasenā.
5. Vicchittikā... } Maids in Vasantasenā's house.
6. Caturikā ... } Maids in Vasantasenā's house.

Besides these, there are the usual stage-manager and his wife, the actress.

INTRODUCTION

The Cārudatta presents a very interesting problem to the student of literature. As I have remarked elsewhere* it stands apart from the group and has peculiarities which are not shared by the rest of the plays—such as the absence of the introductory verse, of the Bharatavākya and the comparative prolixity of the prologue, in which again, contrary to usual practice the Sūtradhāra speaks Prākṛta. There is, moreover, no agreement in regard either to imagery, vocabulary, incidents and devices or dramatic irony, which is to be seen in the remaining plays. Recurrences such as the use of the words सोपस्नेहता, (प्रतिमा, अभिषेक), परिस्पन्द (पञ्चरात्र), or of the sentences को काळो (प्रतिज्ञा, स्वप्न॰) or अलमिदानीं भवान् अतिमात्रं संतप्य। (स्वप्न॰ and अविमारक), सब्बं आणेदु वज्जिअ भोअंणं (स्वप्न IV.[32]) are neither numerous, nor peculiar so as to support the idea of common authorship. The stanza लिम्पतीव तमोऽङ्गानि etc. which is common to Cārudatta and Bālacarita is to be met with in the Mṛcchakaṭika also.

The Cārudatta is unknown to Sanskrit writers. There are numerous references to a play Daridra-Cārudatta, but these are in the first place references to a complete play and not to a fragment or what appears like one, and secondly, they are more likely than not references to the Mṛcchakaṭika. The Daridra-Cārudatta is cited both in the Nāṭyadarpaṇa and the Abhinavabhāratī as a 'Rūpaka' (which is a play comprising between five to ten acts) in the course of a discussion on free will and determination in its relation to the dramatic art. (ततो दैवायत्तफले दरिद्रचारुदत्तादिरूपके पुरुषव्यापारस्य गौगत्वात्कथं प्रारम्भादय: स्यु:). This clearly refers to a conclusion which is brought about by 'Destiny' as in the Mṛcchakaṭika, where Cārudatta is saved from the gallows purely through the sudden turn of fortune in his favour when he himself had abandoned all hope of life. The

* Vide my "Plays ascribed to Bhāsa, their authenticity and merits."

Daridra-Cārudatta cannot be the present play for the simple reason that in none of the Mss. is it called so, nor in the body of the play is the hero ever described as दरिद्रचारुदत्तः, but always as दरिद्रसार्थवाहपुत्रः चारुदत्तः. In the Mṛcchakaṭika, however, the expression दरिद्रचारुदत्त occurs as many as eight times, and when we remember that our rhetoricians are in the habit of using alternative titles like वत्सराजचरितम् and रत्नावली for रत्नावली, we need make no doubt that the दरिद्रचारुदत्त referred to as a रूपक is no other than the मृच्छकटिक.

In regard to the relation between the Cārudatta and Mṛcchakaṭika, opinion is sharply divided, some believing that the latter is a mere amplified replica of the former, while others hold the opinion that the Cārudatta is a mere abridgment of the Mṛcchakaṭika. As I have thoroughly discussed this question elsewhere, I need only assert here my view that the Cārudatta is abridged from the first four acts of the Mṛcchakaṭika, with a few additions and numerous alterations particularly in the verse portions. It gives us 55 verses for 143 verses in the corresponding portion of the Mṛ. out of which as many as 11 are altogether new. The remaining 44 are common to the two plays, but most of these have lost their smoothness and polish in the altered form in which they are presented in the Cārudatta.

The main differences in the two versions may here be enumerated :—The most important of these is the complete absence of the political background which practically permeates the play मृच्छकटिक. Thus in the prologue there is a reference to king Pālaka (कदा नु खलु त्वां कुपितेन राज्ञा पालकेन नववधूकेशकलापमिव ससुगन्धं छिद्यमानं प्रेक्षिष्ये). In act II Darduraka after his scuffle with Māthura, the keeper of the gambling house, refers to the forces of discontent that were rallying round आर्यक (कथितं च मम प्रियवयस्येन शर्विलकेन यथा किल

आर्यकनामा गोपालदारकः सिद्धादेशेन समादिष्टो राजा भविष्यति । सर्वश्चास्मद्विधो जनः तमनुसरति). In act IV there is the proclamation that king Pālaka, disturbed by the seer's prophesy has arrested Āryaka and flung him in a dungeon, whereupon Śarvilaka, who has just secured Madanikā for wife, leaves her to take care of herself and himself proceeds to join his revolutionary comrades. The Cārudatta studiously drops all these references.

There is further no mention of Cārudatta's son Rohasena. In the Mṛ. the child is spoken of as having come out of the inner court to enjoy the cool evening breeze and of having dropped into sleep outside; hence the hero asks Vasantasenā, whom he mistakes for his maid Radanikā, to wrap the child with his mantle and take it inside the house. The Cārudatta, however, drops all reference to Rohasena but in so doing, does not succeed in covering up all traces of the abridgment, for it retains the sentence प्रवेश्यतां अभ्यन्तरम् of the मृच्छकटिक where the causal प्रवेश्यतां is all right since the maid is asked to take the child inside the house; while in the Cārudatta प्रवेश्यतां causal becomes meaningless and ungrammatical.

Similarly there is no reference to a suit in the law-court (अधिकरणे व्यवहारः). The servant of Śakāra (the चेट of the मृच्छकटिक) is not at all mentioned, and last there is a very great change in the conception of the characters, particularly that of the विट.

To my mind all these changes are made with a definite purpose. The author of the Cāruddatta, whosoever he was, wanted to make a pleasing comedy out of the first four acts of the Mṛcchakaṭika, and hence has avoided references to the political revolution, to Rohasena, and to the law-suit which is contemplated by the vengeful Śakāra. He has given us a stage-version of the first four acts and has attempted to give it the form of a complete play and not a fragment. Hence whatever was necessary to the subsequent development of the story, such as the law-suit, the servant of Śakāra viz: स्थावरचेट who is responsible for the swapping of the bullock-carts, Rohasena whose demand for

a golden cart in place of his clay-cart gives Vasantasenā a pretext for once more leaving her ornaments in Cārudatta's house, and the political back-ground: all these are meticulously avoided by our author. The remark अवसितं चारुदत्तम् represents to my mind the real state of affairs. The end of the fourth act (अमृताङ्कः नाटकाङ्कः संवृत्तः, and हताशे मा खलु वर्धय) seems to point to the same conclusion that the author wants to give finality to the play.

With regard to the तिथि scheme which is introduced by our author (रदनिके, गृहाणैतं सुवर्णालंकारं त्वम्। षष्ठ्यां सप्तम्यां च धारय। अहमष्टम्यामनध्याये धारयिष्यामि।) we feel that confusion is worse confounded; for it necessitates the assumption that the entire action of the story covers but three days; for in the third act, when the, Vidūṣaka returns home after the concert he is reminded by the maid that it was the eighth day (the same fact is indicated by the verse असौ हि दत्त्वा... अष्टमपक्षचन्द्रः) and hence he was to take charge of the ornaments. Now in the first act the moon is described as rising up at about 9-30 or 10 p.m. which shows that it was कृष्णपक्ष ; while in act III the same is described as setting sometime after midnight, which clearly indicates शुक्लपक्ष. This leads to the asumption that over a fortnight must have elapsed between the first and third act. But what then would happen to the Tithi Scheme ? Vasantasenā left her ornaments with Cārudatta on षष्ठी; they were in the keeping of the maid on षष्ठी and सप्तमी and were handed over after midnight on the अष्टमी day to the Vidūṣaka when he returned from the music concert, and were stolen from him towards dawn by Śarvilaka. This is a very serious inadvertence from which the Mṛcchakaṭika is happily free, although it is not quite clear in regard to its time-sequence.

With regard to the Prākṛta of the play, we find that Saṃvāhaka, who speaks मागधी in the मृच्छकटिक, speaks the usual शौरसेनी here. The Śakāra speaks मागधी as in the Mṛcchakaṭika, with his peculiar idiosyncracy of using the palatal श for the sibilant स.

चारुदत्तस्य कथावस्तु ।

चारुदत्तो नाम कश्चित् सार्थवाहपुत्रो विप्र उदाराशयोऽर्थिषु गलितविभवसर्वस्व उज्जयिन्यां श्रेष्ठिचत्वरे निवसति स्म । तस्मिन् दृढमनुरक्ता वसन्तसेना नाम गणिका । अथ कदाचिद्राजवीथ्यां गच्छन्ती सा विटद्वितीयेन राजश्यालेन शकारेणानुगम्यमाना संभ्रान्ता प्रदोषान्धकारपूरितगम्भीरायां रथ्यायां दैवाच्चारुदत्तस्य भवनं प्राप्ता तस्माद् गृहाद् दीपं गृहीत्वा निष्क्रामन्तीं चारुदत्तचेटीं रदनिकां दृष्ट्वा पटान्तेन दीपं निर्वाप्याभ्यन्तरं प्रविष्टा । अथ विटेन प्रोत्साहितो राजश्यालो वसन्तसेनाबुद्ध्या रदनिकां यावद् बलादाकर्षितुमारभते स्म तावच्चारुदत्तवयस्यो मैत्रेयो दीपं गृहीत्वा तत्र प्राप्तः । स च तेन प्रधर्षितां चेटीं दृष्ट्वा भृशमेनं निर्भर्त्सयामास । अथ शकारो भवनगता वसन्तसेना त्वया श्वो निर्यातयितव्या इति चारुदत्तं संदिश्य निष्क्रान्तः । वसन्तसेना तु परिचारिकाभ्रान्त्या चारुदत्तेनाभ्यन्तरप्रवेशनायार्पितं सुमनोवासितं प्रावारकं गृहीत्वा विवर्धितमदना संवृत्ता । अनुपदमेव विदूषकरदनिकाप्रवेशाच्चारुदत्तः स्वं प्रमादं ज्ञातवान् । वसन्तसेनाप्यभयमेनं ययाचे । तस्य हस्ते च स्वीयान् सुवर्णालंकारान् निक्षिप्यार्यमैत्रेयेणानुगता स्वभवनं प्रतिनिववृते ।

ततोऽन्येद्युश्चारुदत्तसंवाहको द्यूतोपजीवी द्यूतकरभयाद् वसन्तसेनाभवनं प्रविष्टः शरणागतस्तयाभयदानेन विश्वसितश्चारुदत्तगुणान् प्रशंसयामास । अनन्तरं तस्याश्चेटः कर्णपूर आत्मनः परिस्पन्दं वर्णयितुमारब्धः । अनेन हि मोचितः कोऽपि वराकः प्रव्राजको हस्तिहस्तसंमर्दात् । ततोऽस्य पराक्रमेण तुष्टश्चारुदत्त एनमात्मनः प्रावारकं दत्तवान् । ततोऽस्य गुणानुरागित्वमौदार्यं च चिन्तयन्ती वसन्तसेना दृढमुत्कण्ठिताभूत् ।

अथ कदाचिद्वसन्तसेनाचेट्या मदनिकायाः कामुकः सज्जलको नाम तामभुजिष्यां कर्तुं प्रवृत्तस्तस्या निष्क्रयार्थं रात्रौ चारुदत्तगृहे सन्धिं कृत्वा वसन्तसेनया निक्षिप्तं सुवर्णभाण्डमपजहार । तच्च गृहीत्वा वसन्तसेनागृहं प्राप्तो मदनिकायै साहसं स्वीयं निवेदयामास । भित्त्यन्तरितया वसन्तसेनयापि श्रुतं तद्रहस्यम् । अत्रान्तरे चारुदत्तसकाशात्प्राप्तो विदूषकः " सुवर्णभाण्डं तद् द्यूते हारितं " इत्यपदिश्य तन्मूल्यत्वेन चारुदत्तपत्न्या समर्पितां रत्नावलीं तस्यै

प्रादात्। सज्जलकोऽपि मदनिकावचनानुरोधेन 'आर्यचारुदत्तप्रेषितमिदं' इति वदंस्तस्यैऽर्पयत्। तया तु साहसं कृत्वानीतमिदं सुवर्णभाण्डमिति प्रत्याख्यातः। अन्ते तु प्रेम्णो विजृम्भितमेतदिति प्रीता मदनिकां स्वीयैराभरणैरलंकृत्य सज्जलकाय प्रदाय प्रवहणे तावारोप्य व्यसर्जयत्। स्वयं च चारुदत्तमभिसर्तुमुद्यताभवत्।

पात्राणि।

पुरुषाः—

नायकः—दरिद्रसार्थवाहपुत्रः चारुदत्तः।
विदूषकः—(मैत्रेयः) चारुदत्तस्य मित्रम्।
शकारः—राजश्यालः संस्थानकः।
विटः
संवाहकः
चेटः—(मृच्छकटिके कर्णपूरकः) वसन्तसेनायाः किङ्करः।
सज्जलकः—(मृच्छकटिके शर्विलकः) मदनिकाकामुकः।

स्त्रियः—

गणिका—वसन्तसेना।
ब्राह्मणी—चारुदत्तस्य पत्नी।
रदनिका—चारुदत्तगृहे चेटी।
मदनिका—वसन्तसेनायाः सखी चेटी च।

Errata

Page	Act, verse, line	Incorrect	Correct
195.	i. 1[14]	अहणिअ	अहृणिअ
196.	i. 2[1]	अदिमतं	अदिमत्तं
202.	i. 17[4]	०प्पहुदिण अण०	प्पहुदि णअण०
206.	i. 23[3]	वशश्वशेणिआ	वशञ्चशेणिआ
211.	i. 28[3]	तवादविज्ञात०	तावद्विज्ञात०
216.	ii. [97]	०तमार्य	०तमार्यं
228.	iii. 9[10]	०दश्यवस्या०	०दश्यत्रस्था०
246.	iv. 6[4]	देदुं	देदु

श्रीगणेशाय नमः ।

भासनाटकचक्रे

चारुदत्तम्

(नान्द्यन्ते ततः प्रविशति सूत्रधारः ।)

सूत्रधारः–किण्णुखु अज्ज पच्चूस एव्व गेहादो णिक्खन्तस्स बुभुक्खाए पुक्खरपत्तपडिदजळविन्दू विअ चञ्चळाअन्ति विअ मे अक्खीणि । (परिक्रम्य) जाव गेहं गच्छिअ जाणामि किण्णुहु संविधा विहिदा ण वेत्ति । (परिक्रम्य) एदं अम्हाणं गेहं । जाव पविसामि । (प्रविश्यावलोक्य) जह ळोहीपरिवट्टणकाळसारा भूमी, णेउब्भामणसुगन्धो विअ गन्धो, सुणिमित्तं विअ परिब्भमन्तो वडिवस्सअजणो, किण्णुखु संविधा विहिदा । आदु बुभुक्खाए ओदणमअं विअ जीवळोअं पेक्खामि । जाव अय्यं सद्दावेमि । अय्ये ! इदो दाव । [किन्नुखल्वद्य प्रत्यूष एव गेहान्निष्क्रान्तस्य बुभुक्षया पुष्करपत्रपतितजलबिन्दू इव चञ्चलायेते इव मेऽक्षिणी । यावद् गेहं गत्वा जानामि किन्नुखलु संविधा विहिता न वेति । एतदस्माकं गेहम् । यावत् प्रविशामि । यथा लौहीपरिवर्तनकालसारा भूमिः, स्नेहोद्भावनसुगन्ध इव गन्धः, सुनिमित्तमिव परिभ्रमन् वरिवस्यकजनः, किन्नुखलु संविधा विहिता । अथवा बुभुक्षयौदनमयमिव जीवलोकं पश्यामि । यावदार्यां शब्दापयामि । आर्ये ! इतस्तावत् ।]

नटी–अय्य ! इअम्हि । अय्य ! दिट्ठिआ खु सि आअदो । [आर्य ! इयमस्मि । आर्य ! दिष्ट्या खल्वस्यागतः ।]

सूत्रधारः–अय्ये ! किं अत्थि अम्हाणं गेहे को वि पादरासो । [आर्ये ! किमस्त्यस्माकं गेहे कोऽपि प्रातराशः ।]

नटी—अत्थि। [अस्ति।]

सूत्रधारः—चिरं जीव। एवं सोभणाणि भोअणाणि दत्तिआ होहि। [चिरं जीव। एवं शोभनानि भोजनानि दात्री भव।]

नटी—अय्य! तुवं एव पडिवाळन्ती चिट्ठामि। [आर्य! त्वामेव प्रतीपालयन्ती तिष्ठामि।]

सूत्रधारः—अय्ये! किं अत्थि अब्भत्थिदं। [आर्ये! किमस्त्यभ्यर्थितम्।]

नटी—अत्थि। [अस्ति।]

सूत्रधारः—एवं देवा तुमं अस्सासअन्तु। अय्ये! किं किं। [एवं देवास्त्वामाश्वासयन्तु। आर्ये! किं किम्।]

नटी—घिदं गुळं दहिं तण्डुळा अ अत्थि। [घृतं गुडो दधि तण्डुलाश्चास्ति।]

सूत्रधारः—एदं सव्वं अम्हाणं गेहे अत्थि। [एतत् सर्वमस्माकं गेहेऽस्ति।]

नटी—णहि णहि। अन्तळावणे। [नहि नहि। अन्तरापणे।]

सूत्रधारः—(सरोषम्) आः अणय्ये! एवं दे आसा छिन्दीअदु। अभावं च गमिस्ससि। अहं चण्डप्पवादळण्डुओ विअ वरण्डो पव्वदादो दूरं आरोविअ पाडिदो म्हि। [आः अनार्ये! एवं ते आशा छिद्यताम्। अभावं च गमिष्यसि। अहं चण्डप्रवातलण्डित इव वरण्डः पर्वताद् दूरमारोप्य पातितोऽस्मि।]

नटी—मा भाआहि मा भाआहि। मुहुत्तअं पडिवाळेदु अय्यो। सव्वं सज्जं भविस्सदि। ळद्धं णाम एदं। अज्ज मम उववासस्स अय्यो सहायो होदु। [मा बिभीहि मा बिभीहि। मुहूर्तकं प्रतिपालयत्वार्यः। सर्वं सज्जं भविष्यति। लब्धं नामैतत्। अद्य ममोपवासस्यार्यः सहायो भवतु।]

सूत्रधारः–किण्णामहेओ अय्याए उववासो । [किन्नामधेय आर्याया उपवासः ।]

नटी–अभिरूववदी णाम । [अभिरूपपतिर्नाम ।]

सूत्रधारः–किं अण्णजादीए । [किमन्यजात्याम् ।

नटी–आम । [आम ।]

सूत्रधारः–सव्वं दाव चिट्ठदु । को णु दाणि अय्याए उववासस्स उवदेसिओ । [सर्वं तावत् तिष्ठतु । कोन्विदानीमार्याया उपवासस्योपदेशिकः ।]

नटी–इमिणा वडिवस्सएण चुण्णगोट्ठेण । [अनेन वरिवस्यकेन चूर्णगोष्ठेन ।]

सूत्रधारः–साहु चुण्णगोट्ठ ! साहु । [साधु चूर्णगोष्ठ ! साधु ।]

नटी–जइ अय्यस्य अणुग्गहो, तदो इच्छेअं अम्हारिसजणजोग्गं कञ्चि बम्हणं निमन्तेदुं । [यद्यार्यस्यानुग्रहः, तत इच्छेयमस्मादृशजनयोग्यं कञ्चिद् ब्राह्मणं निमन्त्रयितुम् ।]

सूत्रधारः–धम्मिट्ठो खु णिओओ । तेण पादरासो वि मे भविस्सदि । जइ एव्वं, पविसदु अय्या । अहं वि अम्हारिसजणजोग्गं कञ्चि बम्हणं अण्णेसामि । [धर्मिष्ठः खलु नियोगः । तेन प्रातराशोऽपि मे भविष्यति । यद्येवं प्रविशत्वार्या । अहमप्यस्मादृशजनयोग्यं कञ्चिद् ब्राह्मणमन्वेषे ।]

नटी–जं अय्यो आणवेदि । (निष्क्रान्ता ।) [यदार्य आज्ञापयति ।]

सूत्रधारः–कहिण्णुखु दरिद्दबम्हणं लभेअं । (विलोक्य) एसो अय्यचारुदत्तस्स वअस्सो अय्यमेत्तेओ णाम बम्हणो इदो एव्व आअच्छदि । जाव उवणिवन्तेमि । (परिक्रम्य) अय्य ! णिमन्तिदो सि । आमन्तणस्स मा दरिद्द त्ति मं अवमण्णेहि । सम्पण्णं अह्णिदव्वं भविस्सदि । घिदं गुळं दहिं तण्डुला अ सव्वं अत्थि । अविअ

दक्खिणामासआणि भविस्सन्ति । [कुत्रनुखलु दरिद्रब्राह्मणं लभेय । एष आर्यचारुदत्तस्य वयस्य आर्यमैत्रेयो नाम ब्राह्मण इत एवागच्छति । यावदुपनिमन्त्रयामि । आर्य ! निमन्त्रितोऽसि । आमन्त्रणस्य मा दरिद्र इति मामवमन्यस्व । सम्पन्नमशितव्यं भविष्यति । घृतं गुडो दधि तण्डुलाश्च सर्वमस्ति । अपिच दक्षिणामाषका भविष्यन्ति ।]

(नेपथ्ये)

अण्णं अण्णं णिमन्तेदु दाव भवं । अरित्तओ दाव अहं । [अन्यमन्यं निमन्त्रयतु तावद् भवान् । अरिक्तकस्तावदहम् ।]

सूत्रधारः–

घिदगुळदहिसुसमिद्धं धूविअसूवोवदंससम्भिण्णं ।
सक्कारदत्तमिट्ठं भुञ्जीअदु भत्तमय्येण ॥ १ ॥
[घृतगुडदधिसुसमृद्धं धूपितसूपोपदंशसम्भिन्नम् ।
सत्कारदत्तमिष्टं भुज्यतां भक्तमार्येण ॥ १ ॥]

(निष्क्रान्तः ।)

स्थापना ।

(ततः प्रविशति विदूषकः ।)

विदूषकः–अण्णं अण्णं णिमन्तेदु दाव भवं । अरित्तओ दाव अहं । णं भणामि अहं अरित्तओ त्ति । किं भणासि—सम्पण्णं असणं अहूणिदव्वं भविस्सदि त्ति । अहं पुण जाणामि । अहिअमहुरस्स अम्बस्स अजोग्गदाए अण्ठी ण भक्खीअदि त्ति । किं दाणि मं उक्कालिअ उक्कालिअ भणासि । भणामि वावुदो त्ति । किं भणासि—दक्खिणमासआणि भविस्सदित्ति । एसो वाआ पच्चाचक्खिदो हिअएण अणुबन्धीअमाणो गच्छीअदि । अहो अच्चा-

हिदं । अहं वि णाम परस्स आमन्तआणि त्ति तक्केमि । जो अहं तत्तहोदो चारुदत्तस्स गेहे अहोरत्तपय्यत्तसिद्धेहि णाणाविधेहि हिङ्गुविद्धेहि ओग्गारणसुगन्धेहि भूक्खेवमत्तपडिच्छिदेहि अन्तरन्तरपाणीएहि असणप्पआरेहि चित्तअरो विअ बहुमळ्ळएहि परिवुदो आअण्ठमत्तं अहाणिअ चच्चरवुसहो विअ मोदअखज्जएहि रोमन्थाअमाणो दिवसं खेवेमि, सो एव्व दाणि अहं तत्तहोदो चारुदत्तस्स दरिद्ददाए समं पारावदेहि साहारणवुत्तिं उवजीवन्तो अण्णहिं चरिअ चरिअ तस्स आवासं एव्व गच्छामि । अण्णं च अच्छरिअं । मम उदरं अवत्थाविसेसं जाणादि । अप्पेण्णावि तुस्सदि । बहुअं वि ओदणभरं भरिस्सदि दीअमाणं । ण आएदि अदीअमाणं, ण पच्चाचिक्खदि । ण खु अहं एरिसेण ण सन्तुट्ठो । ता सट्ठीकिददेवकय्यस्स तत्तहोदो चारुदत्तस्स कारणादो गहीदो सुमणो अन्तळिक्खवासो अ । जाव से पस्सपरिवत्ती होमि । (परिक्रम्यावलोक्य) एसो तत्तभवं चारुदत्तो पभादचन्दो विअ सकरुणप्पिअदंसणो जहाविभवेण गिहदेवदाणि अच्चअन्तो इदो एव्व आअच्छदि । जाव णं उवसप्पामि । (निष्क्रान्तः ।) [अन्यमन्यं निमंत्रयतु तावद् भवान् । अरिक्तकस्तावदहम् । ननु भणाम्यहमरिक्तक इति । किं भणसि—सम्पन्नमशनमशितव्यं भविष्यतीति । अहं पुनर्जानामि । अधिकमधुरस्य आम्रस्य अयोग्यतया अस्थि न भक्ष्यत इति । किमिदानीं मामुल्लाल्योल्लाल्य भणसि । भणामि व्यापृत इति । किं भणसि—दक्षिणामाषका भविष्यन्तीति । एष वाचा प्रत्याख्यातो हृदयेनानुबध्यमानो गम्यते । अहो अत्याहितम् । अहमपि नाम परस्यामन्त्रणानीति तर्कयामि । योऽहं तत्रभवतश्चारुदत्तस्य गेहेऽहोरात्रपर्याप्तसिद्धैर्नानाविधैर्हिङ्गुविद्धैरुद्गारणसुगन्धिभिः भ्रूक्षेपमात्रप्रतीष्टैरन्तरान्तरपानीयैरशनप्रकारैश्चित्रकर इव बहु-

मल्लकैः परिवृत आकण्ठमात्रमशित्वा चत्वरवृषभ इव मोदकखाद्यै रोमन्थायमानो दिवसं क्षिपामि, स एवेदानीमहं तत्रभवतश्चारुदत्तस्य दरिद्रतया समं पारावतैः साधारणवृत्तिमुपजीवन् अन्यत्र चरित्वा चरित्वा तस्यावासमेव गच्छामि । अन्यच्चाश्चर्यम् । ममोदरमवस्थाविशेषं जानाति । अल्पेनापि तुष्यति । बहुकमप्योदनभरं भरिष्यति दीयमानम् । न याचते अदीयमानं, न प्रत्याचष्टे । न खल्वहमीदृशेन न सन्तुष्टः । तत् षष्ठीकृतदेवकार्यस्य तत्रभवतश्चारुदत्तस्य कारणाद् गृहीतानि सुमनसोऽन्तरीयवासश्च । यावदस्य पार्श्वपरिवर्ती भवामि । एष तत्रभवांश्चारुदत्तः प्रभातचन्द्र इव सकरुणप्रियदर्शनो यथाविभवेन गृहदैवतान्यर्चयन् इत एवागच्छति । यावदेनमुपसर्पामि ।]

(ततः प्रविशति बलिमुपहरन्नायको विदूषकश्चाङ्गेरिकाहस्ता चेटी च ।)

नायकः–(दीर्घं निःश्वस्य) भोः ! दारिद्र्यं खलु नाम मनस्विनः पुरुषस्य सोच्छ्वासं मरणम् । कुतः,

यासां बलिर्भवति मद्गृहदेहलीनां
हंसैश्च सारसगणैश्च विभक्तपुष्पः ।
तास्वेव पूर्वबलिरूढयवाङ्कुरासु
बीजाञ्जलिः पतति कीटमुखावलीढः ॥ २ ॥

विदूषकः–अळं दाणि भवं अदिमत्तं सन्तप्पिदुं । पुरुसजोव्वणाणि विअ गिहजोव्वणाणि खु दसाविसेसं अणुहोन्ति । आसमुद्दआणविपण्णविभवस्स बहुळपक्खचन्दस्य जोह्णापरिक्खओ विअ भवदो एव्व रमणीओ अअं दरिद्दभावो । [अलमिदानीं भवानतिमात्रं सन्तप्तुम् । पुरुषयौवनानीव गृहयौवनानि खलु दशाविशेषमनुवभवन्ति । आसमुद्रदानविपन्नविभवस्य बहुलपक्षचन्द्रस्य ज्योत्स्नापरिक्षय इव भवत एव रमणीयोऽयं दरिद्रभावः ।]

नायकः—न खल्वहं नष्टां श्रियमनुशोचामि । गुणरसज्ञस्य तु पुरु-
९ षस्य व्यसनं दारुणतरं मां प्रति भाति । कुतः,

सुखं हि दुःखान्यनुभूय शोभते
　　यथान्धकारादिव दीपदर्शनम् ।
सुखात्तु यो याति दशां दरिद्रतां
　　स्थितः शरीरेण मृतः स जीवति ॥ ३ ॥

विदूषकः—भो वअस्स ! समुद्दपट्टणसारभूदो तादिसो अत्थसञ्चओ
कहिं गओ । [भो वयस्य ! समुद्रपत्तनसारभूतस्तादृशोऽर्थसञ्चयः
३ क्व गतः ।]

नायकः—(निःश्वस्य) वयस्य ! यत्र गतानि मे भागधेयानि । पश्य,

क्षीणा ममार्थाः प्रणयिक्रियासु
　　विमानितं नैव परं स्मरामि ।
एतत्तु मे प्रत्ययदत्तमूल्यं
　　सत्त्वं सखे ! न क्षयमभ्युपैति ॥ ४ ॥

(चिन्तां नाटयति ।)

विदूषकः—किं भवं अत्थविभवं चिन्तेदि । [किं भवानर्थविभवं
३ चिन्तयति ।]

नायकः—

सत्यं न मे धनविनाशगता विचिन्ता
　　भाग्यक्रमेण हि धनानि पुनर्भवन्ति ।
एतत्तु मां दहति नष्टधनश्रियो मे
　　यत् सौहृदानि सुजने शिथिलीभवन्ति ॥ ५ ॥

अपिच,

दारिद्र्यात् पुरुषस्य बान्धवजनो वाक्ये न सन्तिष्ठते
सत्त्वं हास्यमुपैति शीलशशिनः कान्तिः परिम्लायते ।
निर्वैरा विमुखीभवन्ति सुहृदः स्फीता भवन्त्यापदः
पापं कर्म च यत् परैरपि कृतं तत्तस्य सम्भाव्यते ॥ ६ ॥

विदूषकः—एदे दाणि दासीएवुत्ता अत्थवावारा गोवदारआ विअ मसअभीदा गिहादो णिग्गच्छन्ति । धणविणासदुःखस्स उण चिन्तिअमाणस्स वसन्ते वुड्ढस्स सरत्थम्बस्स विअ अङ्कुरङ्कुरा उब्भमन्ति। ता अळं भवदो सन्दावेण। [एत इदानीं दास्याः-पुत्रा अर्थव्यापारा गोपदारका इव मशकभिता गृहाद् निर्गच्छन्ति । धनविनाशदुःखस्य पुनश्चिन्त्यमानस्य वसन्ते वृद्धस्य शरस्तम्बस्येवाङ्कुराङ्कुरा उद्भ्रमन्ति । तदलं भवतः सन्तापेन ।]

नायकः—वयस्य ! किमर्थं सन्तापं करिष्ये । किञ्चाहं दरिद्रः, यस्य मम,

विभवानुवशा भार्या समदुःखसुखो भवान् ।
सत्त्वं च न परिभ्रष्टं यद् दरिद्रेषु दुर्लभम् ॥ ७ ॥

(ततः प्रविशति गणिका सम्भ्रान्ता विटेन शकारेण चानुगम्यमाना ।)

शकारः—चिट्ठ चिट्ठ वशन्तशेणिए ! चिट्ठ

किं याशि धावशि पधावशि पक्खळन्ती
शाहु प्पशीद ण मळीअशि चिट्ठ दाव ।
कामेण शम्पदि हि जज्झइ मे शळीळं
अङ्गाळमज्झपडिदे विअ चम्मखण्डे ॥ ८ ॥

[तिष्ठ तिष्ठ वसन्तसेने तिष्ठ,

किं यासि धावसि प्रधावसि प्रस्खलन्ती
साधु प्रसीद न मार्यसे तिष्ठ तावत् ।
कामेन सम्प्रति हि दह्यते मे शरीर-
मङ्गारमध्यपतितमिव चर्मखण्डम् ॥ ८ ॥]

विटः—वसन्तसेने !

किं त्वं भयेन परिवर्तितसौकुमार्या
नृत्तोपदेशविशदौ चरणौ क्षिपन्ती ।
उद्विग्नचञ्चलकटाक्षनिविष्टदृष्टि-
र्व्याधानुसारचकिता हरिणीव यासि ॥ ९ ॥

शकारः—भावे ! एशा गच्छइ वशन्तशेणिआ,
दुवेहि अम्हेहि अणुबन्धअन्ती जहा शिगाळी विअ कुक्कुळेहि ।
शणूपुळा मेहळणादहाशा शवेट्टणं मे हळअं हळन्ती ॥ १० ॥
[भाव ! एषा गच्छति वसन्तसेना,

द्वाभ्यामावाभ्यामनुबध्यमाना यथा शृगालीव कुक्कुराभ्याम् ।
सनूपुरा मेखलानादहासा सवेष्टनं मे हृदयं हरन्ती ॥ १० ॥]

विटः—वसन्तसेने !

किं त्वं पदात् पदशतानि निवेशयन्ती
नागीव यासि पतगेन्द्रभयाभिभूता ।
वेगादहं प्रचलितः पवनोपमेयः
किं त्वां ग्रहीतुमथवा न हि मेऽस्ति शक्तिः ॥ ११ ॥

गणिका—(समन्तादवलोक्य) पळ्ळवअ ! पळ्ळवअ ! परहुदिए ! परहुदिए ! महुअरअ ! महुअरअ ! सारिए ! सारिए ! हद्धि,
३ णट्ठो मे परिजणो । एत्थ सअं एव अप्पा रक्खिदव्वो । [पल्लवक !

पल्लवक ! परभृतिके ! परभृतिके ! मधुकरक ! मधुकरक ! शारिके ! शारिके ! । हा धिक्, नष्टो मे परिजनः । अत्र स्वयमेवात्मा रक्षितव्यः ।

शकारः—विळव विळव णाए ! विळव पल्ळवं वा, परहुदिअं वा, महुअरं वा, शाळिअं वा, शव्वं वशन्तमाशं वा। के के तुमं परित्तअशि ।

किं वाशुजेवे शवपट्टणेशे
कुन्तीशुदे वा जणमेजए वा ।
अहं तुमं गहणिअ केशहत्थे
दुःशाशळे शीदमिवाहुळामि ॥ १२ ॥

[विलप विलप ज्ञाते ! विलप पल्लवं वा, परभृतिकां वा, मधुकरं वा, शारिकां वा, सर्वं वसन्तमासं वा । कः कस्त्वां परित्रास्यते ।
किं वासुदेवः शवपत्तनेशः कुन्तीसुतो वा जनमेजयो वा ।
अहं त्वां गृहीत्वा केशहस्ते दुःशासनः सीतामिवाहरामि ॥ १२ ॥]

विटः—वसन्तसेने ! सर्वत्र भयानभिज्ञहृदयं मां कुरु । पश्य,

परिचिततिमिरा मे शीलदोषेण रात्रि-
र्बहुलतिमिरकालास्तीर्णपूर्वा विघट्टाः ।
युवतिजनसमक्षं काममेतन्न वाच्यं
विपणिषु हतशेषा रक्षिणः साक्षिणो मे ॥ १३ ॥

गणिका—हं इदाणिं संसइदा संवुत्ता, जो अप्पगुणाणि सअं एव्व मन्तेदि । कहं एदे अकय्यं ण करिस्सन्दि । [अहम् इदानीं संशयिता संवृत्ता, य आत्मगुणान् स्वयमेव मन्त्रयते । कथमेतेऽकार्यं न करिष्यान्ति ।]

विटः—भवति ! क्रियतामस्माकमनुनयप्रग्रहः । पश्य,

जनयति खलु रोषं प्रश्रयो भिद्यमानः
किमिव च रुषितानां दुष्करं मद्विधानाम् ।
अनुनयति समर्थः खड्गदीर्घः करोऽयं
युवतिवधघृणाया मां शरीरं च रक्ष ॥ १४ ॥

गणिका—अणुणओ वि खु से भाएदि । [अनुनयोऽपि खल्वस्य भाययति ।]

३ शकारः—वशन्तशेणिए ! शुट्ठु भावे भणाशि । बहुमण्णिअदि खु दाव बलिअजणदुल्लहे अणुणए । पेक्ख वाशु !

अशि क्खु तिक्खे शिहिगीवमेअए
खिवेमि शीशं सव माळए हवा ।
अळं तु अम्हाळिशकाणि ळोशिअ
मडे खु जो होइ ण णाम जीवइ ॥ १५ ॥

[वसन्तसेने ! सुष्ठु भावो भणति । बहुमान्यते खलु तावद् बलवज्जनदुर्लभोऽनुनयः । पश्य वासु !
असिः खलु तीक्ष्णः शिखिग्रीवामेचकः क्षिपामि शीर्षं तव मारयेऽथवा ।
अलं त्वस्मादृशकान् रोषयित्वा मृतः खलु यो भवति न नाम जीवति ॥ १५]

गणिका—अय्य ! कुळउत्तजणस्स सीळपरितोसोवजीविणी गणिआ खु अहं । [आर्य ! कुलपुत्रजनस्य शीलपरितोषोपजीविनी गणिका
३ खल्वहम् ।]

विटः—अतः खलु प्रार्थ्यसे ।

गणिका—अय्य ! इमादो जणादो किं इच्छीअदि सरीरं वा आदु
६ अळङ्कारो वा । [आर्य ! अस्माज्जनात् किमिष्यते शरीरं वाथवालङ्कारो वा ।]

विटः—न पुष्पमोक्षणमर्हति लता । कृतमलङ्कारेण ।

९ गणिका—अहं खु दाणि अत्ताणं ण सन्दावेअं । [अहं खल्विदानीमात्मानं न सन्तापयेयम् ।]

१२ शकारः—वशन्तशेणिए ! अहं भट्टिपुत्ते कामइदव्वे । [वसन्तसेने अहं भर्तृपुत्रः कामयितव्यः ।]

गणिका—सन्तो सि । [शान्तोऽसि ।]

१५ शकारः—शुणाहि भावे ! शुणाहि । एशा वशन्तशेणिआ मं शन्तो शि त्ति भणादि । [श्रृणु भाव ! श्रृणु । एषा वसन्तसेना मां श्रान्तोऽसीति भणति ।]

१८ विटः—(आत्मगतम्) आक्रुष्टमात्मानं न जानाति मूर्खः । ध्वंस इत्युक्ते श्रान्त इत्यवगच्छति । अपिच,

अभिनयति वचांसि सर्वगात्रैः
किमपि किमप्यनवेक्षितार्थमाह ।
अनुचितगतिरप्रगल्भवाक्यः
पुरुषमयस्य पशोर्नवावतारः ॥ १६ ॥

(प्रकाशम्) वसंतसेने! किमिदं मत्सन्निधौ वेशवासविरुद्धमभिहितम् । पश्य,

तरुणजनसहायश्चिन्त्यतां वेशवासो
विगणय गणिका त्वं मार्गजाता लतेव ।
वहसि हि धनहार्यं पण्यभूतं शरीरं
सममुपचर भद्रे ! सुप्रियं चाप्रियं च ॥ १७ ॥

गणिका—एसो मे अभिणिवेसो अभिजणेण तुळीअदि । [एष मेऽभिनिवेशोऽभिजनेन तोल्यते ।]

२१ शकारः—भावे ! एशा अन्धआळपूळिशगम्भीळा ळच्छा दीशइ । मा खु णाए एत्थ भंशइदव्वा । आ कामदेवाणुआणप्पहुदिण अण-

मत्तशत्थुळं दलिद्दशत्थवाहवुत्तं चालुदत्तवडुअं कामेदि एशा। इदं तश्श गेहश्श पक्खदुवाळं। [भाव! एषान्धकारपूरुषगम्भीरा रथ्या दृश्यते। मा खलु ज्ञाता अत्र भ्रंशयितव्या। आ कामदेवानुयानात् प्रभृति नयनमात्रसंस्थुलं दरिद्रसार्थवाहपुत्रं चारुदत्तबटुकं कामयत एषा। इदं तस्य गृहस्य पक्षद्वारम्।]

गणिका—(सहर्षमात्मगतम्) एदं तस्स गेहं। दिट्ठिआ दाणिं अमित्तजणणिरोहेण पिअजणसमीवं उवणीदम्हि। भोदु, एवं दाव करिस्सं (अपसरति।) [एतत् तस्य गेहम्। दिष्ट्येदानीममित्रजननिरोधेन प्रियजनसमीपमुपनीतास्मि। भवतु, एवं तावत् करिष्यामि।]

शकारः—(विलोक्य) भावे! णट्ठा णाए णट्ठा। [भाव! नष्टा ज्ञाता नष्टा।]

विटः—कथं नष्टा। अन्विष्यतामन्विष्यताम्।

शकारः—भावे! ण दिश्शदि। [भाव! न दृश्यते।]

विटः—हन्त वञ्चिताः स्मः। वसन्तसेने! उपलब्धेदानीमसि।

कामं प्रदोषतिमिरेण न दृश्यसे त्वं
सौदामनीव जलदोदरसन्निरुद्धा।
त्वां सूचयिष्यति हि वायुवशोपनीतो
गन्धश्च शब्दमुखराणि च भूषणानि॥ १८॥

(गणिका मालामपनीय भूषणानि चोत्सारयति।)

विटः—अहो बलवांश्चायमन्धकारः। सम्प्रति हि,

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः।
असत्पुरुषसेवेव दृष्टिर्निष्फलतां गता॥ १९॥

अपिच,

सुलभशरणमाश्रयो भयानां वनगहनं तिमिरं च तुल्यमेव।
उभयमपि हि रक्षतेऽन्धकारो जनयति यश्च भयानि यश्च भीतः॥ २०

तथाहि—

आलोकविशाला मे सहसा तिमिरप्रवेशसञ्छन्ना ।
उन्मीलितापि दृष्टिर्निमीलितेवान्धकारेण ॥ २१ ॥

गणिका—अम्महे भित्तिपरिणामसूइदं पक्खदुवाळं । असम्भोअमळिणदाए इह अहिअं अन्धआरो । ता इह एव्व चिट्ठिस्सं । (स्थिता ।) [अहो भित्तिपरिणामसूचितं पक्षद्वारम् । असम्भोगमलिनतयेहाधिकमन्धकारः । तद् इहैव स्थास्यामि ।]

नायकः—मैत्रेय ! गच्छ, चतुष्पथे बलिमुपहर मातृभ्यः ।

विदूषकः—ण मे सद्धा, अण्णो गच्छदु । [न मे श्रद्धा, अन्यो गच्छतु ।]

नायकः—किमर्थम् ।

विदूषकः—मम बुद्धी आदंसमण्डळगआ विअ छाआ वामेसु दक्खिणा दक्खिणेसु वामा होइ । [मम बुद्धिरादर्शमण्डलगतेव च्छाया वामेषु दक्षिणा दक्षिणेषु वामा भवति ।]

नायकः—मूर्ख ! यथाविभवेनार्च्यताम् । भक्त्या तुष्यन्ति दैवतानि । तद् गम्यताम् ।

विदूषकः—एआई अहं कहं गमिस्सं । [एकाक्यहं कथं गमिष्यामि ।]

नायकः—रदनिके ! अनुगच्छात्रभवन्तम् ।

रदनिका—जं भट्टा आणवेदी । [यद् भर्ताज्ञापयति ।]

विदूषकः—भोदि ! दीवं अहं णइस्सं । [भवति ! दीपमहं नेष्यामि।]

नायकः—यथा भवान् मन्यते, तथास्तु ।

विदूषकः—(दीपं गृहीत्वा) भो रदणिए ! अवावुद पक्खदुवाळं । [भो रदनिके ! अपावृणु पक्षद्वारम् ।]

रदनिका—तह । (नाट्येन द्वारमपावृणोति) [तथा ।]

(गणिका वस्त्रान्तेन दीपं निर्वापयति ।)

विदूषकः–अविहा अविहा । [अविहाविहा ।]

नायकः–वयस्य ! किमेतत् ।

विदूषकः–अवावुदपक्खदुवारपिण्डीकिदप्पविट्ठेण राअमग्गसङ्किण्णेण वादेण सहसा णिग्गच्छन्तस्स मम हत्थे णिवावुदो दीवो । [अपावृतपक्षद्वारपिण्डीकृतप्रविष्टेन राजमार्गसङ्कीर्णेन वातेन सहसा निर्गच्छतो मम हस्ते निर्वापितो दीपः ।]

नायकः–मूर्ख ! धिक त्वाम् ।

विदूषकः–अप्पं खु मे अवरद्धं । रदणिए ! गच्छ, चउप्पहे मं पडिवाळेहि । जाव अहं वि अब्भन्तरचउस्साळादो दीवं गहणिअ आअच्छामि । (निष्क्रान्तः ।) [अल्पं खलु मेऽपराद्धम् । रदनिके! गच्छ, चतुष्पथे मां प्रतिपालय । यावदहमप्यभ्यन्तरचतुश्शालाद् दीपं गृहीत्वागच्छामि ।]

चेटी–अय्य ! तह । (परिक्रामति ।) [आर्य ! तथा ।]

गणिका–दिट्ठिआ मम प्पवेसणिमित्तं अवावुदं पक्खदुवाळं । अळं चारित्तभएण । जाव पविसामि । (अभ्यन्तरं प्रविश्य तिष्ठति ।) [दिष्ट्या मम प्रवेशनिमित्तमपावृतं पक्षद्वारम् । अलं चारित्रभयेन । यावत् प्रविशामि ।]

विटः–(विलोक्यात्मगतम्) भवनान्निर्गत्य काचिदियमागच्छति । भवतु, अनया वराकं वञ्चयामि । (प्रकाशम्) सुरभिस्नानधूपानुविद्ध इव गन्धः ।

शकारः–आम भावे ! शुणामि गन्धं शवणेहिं । अन्धआळपूळिदेहिं णाशापुडेहिं शुट्ठु ण पेक्खामि । [आम भाव ! शृणोमि गन्धं श्रवणाभ्याम् । अन्धकारपूरिताभ्यां नासापुटाभ्यां सुष्ठु न पश्यामि ।]

विटः–तिष्ठ तिष्ठ । क यास्यसि । (चेटीं गृह्णाति)

(चेटी सभयं भूमौ पतिता ।)

४८ शकारः--गह्ण भावे ! गह्ण । [गृहाण भाव ! गृहाण ।]

विटः–

एषा हि वयसो दर्पात् कुलपुत्रावमानिनी ।
केशेषु कुसुमन्यासैः सेवितव्येषु धर्षिता ॥ २२ ॥

शकारः–भावे ! किं गहीदा । [भाव ! किं गृहीता ।]

विटः–अथ किम् । एषा गन्धानुसारेण गृहीता ।

३ शकारः–दाशीएपुत्तीए शीशं दाव छिन्दिअ पच्चा माळइश्शं । [दास्याः पुत्र्याः शीर्षं तावच्छित्वा पश्चान्मारयिष्यामि ।]

विटः–गृह्यतां तावत् ।

६ शकारः–(चेटीं गृहीत्वा)

एशा हि वाशू शिळशि ग्गहीदा केशेशु वाळेशु शिळोलुहेशु ।
कूजाहि कन्दाहि ळवाहि वात्तं महेश्शळं शङ्कळमिश्शळं वा ॥ २३

[एषा हि वासूः शिरसि गृहीता केशेषु बालेषु शिरोरुहेषु ।
कूज क्रन्द लप वार्तं महेश्वरं शङ्करमीश्वरं वा ॥ २३ ॥]

(चेटीं बलादाकर्षति ।)

चेटी–किं अय्यमिस्सेहि ववसिदं । [किमार्यमिश्रैर्व्यवसितम् ।]

३ शकारः–भावे ! जाणामि शळयोगेण ण होइ वशश्वशेणिआ ॥ [भाव ! जानामि स्वरयोगेन न भवति वसन्तसेना ।]

विटः–न मोक्तव्या । वसन्तसेनैवैषा ।

एषा रङ्गप्रवेशेन कलानां चैव शिक्षया ।
स्वरान्तरेण दक्षा हि व्याहर्तुं तन्न मुच्यताम् ॥ २४ ॥

(प्रविश्य)

विदूषकः–(दीपं गृहीत्वा) राअमग्गसङ्किण्णेण सीअसुउमारेण

३ वादेण पदे पदे विक्खोहिअमाणजणिअतरङ्गतेळ्ळपुण्णभाअणं दीवं

कहं वि रक्खिअ गह्णिअ आअदो म्हि। [राजमार्गसङ्कीर्णेन शीतसुकुमारेण वातेन पदे पदे विक्षोभ्यमाणजनिततरङ्गतैलपूर्णभाजनं दीपं कथमपि रक्षित्वा गृहीत्वागतोऽस्मि।]

चेटी–(शकारं पादेन ताडयन्ती रुदित्वा) अय्य! मेत्तेअ! अयं परिभवो आदु अवळेवो। [आर्य! मैत्रेय! अयं परिभवोऽथवावलेपः।]

विदूषकः–मा दाव मा दाव। (सखड्गं विटं शकारं च दृष्ट्वा शङ्कितस्तिष्ठति।) [मा तावद् मा तावत्।]

विटः–अये आर्यचारुदत्तस्य वयस्यो मैत्रेयः खल्वयम्। नेयमपि वसन्तसेना। महाब्राह्मण! अन्यशङ्कया खल्विदमस्माभिरनुष्ठितं, न दर्पात्। पश्यतु भवान्,

अकामा ह्रियतेऽस्माभिः काचित् स्वाधीनयौवना।
सा भ्रष्टा शङ्कया तस्याः प्राप्तेयं शीलवञ्चना॥ २५॥

शकारः–अविहा दळिद्दशत्थवाहपुत्तश्श चालुदत्तवडुअश्श चेडी खु इअं, ण होइ वशन्तशेणिआ। शाहु, वशन्चशेणिए! शाहु। अन्धआळं कळिअ अन्तळा वञ्चिदे भावे, अहके दाव वञ्चिदे कूडकावडशीळए। शौवहा दुक्खडे कडे। [अविहा दरिद्रसार्थवाहपुत्रस्य चारुदत्तबटुकस्य चेटी खल्वियं, न भवति वसन्तसेना। साधु वसन्तसेने! साधु। अन्धकारं कृत्वान्तरा वञ्चितो भावः। अहं तावद् वञ्चितः कूटकपटशीलया। सर्वथा दुष्करं कृतम्।]

विदूषकः–मा दाव। ण जुत्तमिदं। [मा तावत्। न युक्तमिदम्।]

विटः–भो महाब्राह्मण! अयमनुनयसर्वस्वमञ्जलिः।

विदूषकः–भोदु भोदु। अणवरद्धो भवं। अणुणीदो अहं एव्व एत्थ अवरद्धो। [भवतु भवतु। अनपराद्धो भवान्। अनुनीतोऽहमेवात्रापराद्धः।]

शकारः–भावे ! दिढं खु भाआशि तं दलिद्दशत्थवाहपुत्तं चालुदत्तवडुअं । [भाव ! दृढं खलु बिभेषि तं दरिद्रसार्थवाहपुत्रं चारुदत्तबटुकम् ।]

विटः–सत्यं भीतोऽस्मि ।

शकारः–किश्श भावे ! किश्श । [कस्माद् भाव ! कस्मात् ।]

विटः–तस्य गुणेभ्यः । पश्यतु भवान् ,

स मद्विधानां प्रणयैः कृशीकृतो
न तस्य कश्चिद् विभवैरमण्डितः ।
निदाघसंशुष्क इव ह्रदो महान्
नृणां तु तृष्णामपनीय शुष्यति ॥ २६ ॥

महाब्राह्मण ! अयमर्थः सार्थवाहपुत्रस्य न कथयितव्यः ।

(निष्क्रान्तो विटः ।)

शकारः–मालिश ! वडुअ ! मालिश ! भणेहि तं दलिद्दशत्थवाहपुत्तं चालुदत्तवडुअं मम वअणेण–लाअशाले शण्ठाणे शवट्टेण शीशेण अणुवन्धं भणादि–णाडअइत्थिआ वशन्तशेणिआ णाम गणिकादारिआ शुवण्णवण्णा दुवेहि अम्मेहि बलक्कारेण णीअमाणा महन्तेण शुवण्णालङ्कारेण तव गेहं पविट्ठा । शा शुवे णिय्याअइदव्वा । मा दाव तव अ मम अ दालुणो वोहो होदि त्ति । वडुअ ! मालिश ! इदं च भणाहि–मा दाशीएपुत्त ! वालावदगलप्पविट्ठं विअ मूलकन्दं शीशकवालं मडमडाइश्शं । मा खु कवाडशम्पुडप्पविट्ठं विअ पक्ककवित्थं शीशं दे चुण्णचुण्णं मडमडाइश्शं ति । [मारिष ! बटुक ! मारिष ! भण तं दरिद्रसार्थवाहपुत्रं चारुदत्तबटुकं मम वचनेन–राजस्यालः संस्थानकः सपट्टेन शीर्षेणानुवन्ध्य भणति–नाटकस्त्री वसन्तसेना नाम गणिकादारिका सुवर्णवर्णा द्वाभ्यामावाभ्यां बलात्कारेण नीयमाना महता सुवर्णालङ्कारेण तव गेहं प्रविष्टा । सा

श्वो निर्यातयितव्या । मा तावत् तव च मम च दारुणः क्षोभो भवतीति । बटुक ! मारिष ! इदं च भण—मा दास्याःपुत्र ! पारावतगलप्रविष्टमिव मूलकन्दं शीर्षकपालं मडमडायिष्यामि । मा खलु कवाटसम्पुटप्रविष्टमिव पक्वकपित्थं शीर्षं ते चूर्णचूर्णं मडमडायिष्यामि इति ।]

विदूषकः—भो ! तह । (शकारं दीपेनोद्वेजयति ।) [भोः ! तथा ।]

शकारः—(सर्वतो विलोक्य) कहिं भावे । गदे भावे । अविहा भावे ! । [क्व भावः । गतो भावः । अविहा भाव ! ।]

(निष्क्रान्तः शकारः ।)

विदूषकः—किदं देवकय्यं त्ति तत्तहोदो णिवेदइस्सामो । भोदि ! अवणीअदु दे हिअअमण्णू । अअं वुत्तन्तो अब्भन्तरं ण पेसिदव्वो । [कृतं देवकार्यमिति तत्रभवतो निवेदयिष्यावः । भवति ! अपनीयतां ते हृदयमन्युः । अयं वृत्तान्तोऽभ्यन्तरं न प्रेषयितव्यः ।]

चेटी—अय्य ! रदणिआ खु अहं । [आर्य ! रदनिका खल्वहम् ।]

विदूषकः—एहि गच्छामो । [एहि गच्छावः ।]

(उभौ परिक्रामतः ।)

नायकः—भद्रे ! कृतं देवकार्यम् ।

गणिका—(आत्मगतम्) परिजणत्ति मं सद्दावेदि । भोदु, रक्खिदम्हि । [परिजन इति मां शब्दापयति । भवतु, रक्षितास्मि ।]

नायकः—मारुताभिलाषी प्रदोषः । तद् गृह्यतां प्रावारकम् ।

गणिका—(प्रावारकं गृहीत्वा सहर्षम्) अणुदासीणं जोव्वणं से पडवासगन्धो सूएदि । [अनुदासीनं यौवनमस्य पटवासगन्धः सूचयति ।]

नायकः—रदनिके ! प्रवेश्यतामभ्यन्तरचतुःशालम् ।

गणिका—(आत्मगतम्) अभाइणी अहं अब्भन्तरप्पवेसस्स । [अभागिन्यहमभ्यन्तरप्रवेशस्य ।]

नायकः—किमिदानीं न प्रविशसि ।

गणिका—इदाणिं अहं किं भणिस्सं । [इदानीमहं किं भणिष्यामि ।]

नायकः—रदनिके ! किं विलम्बसे ।

(रदनिकाविदूषकावुपसृत्य)

चेटी—भट्टिदारअ ! इअ म्हि । [भर्तृदारक ! इयमस्मि ।]

नायकः—इयमिदानीं का,

अविज्ञातप्रयुक्तेन धर्षिता मम वाससा ।
संवृता शरदभ्रेण चन्द्रलेखेव शोभते ॥ २७ ॥

गणिका—(आत्मगतम्) दीवाळोअसूइदरूवो सो एव्व दाणि एसो, जस्स किदे अहं णिस्सासमत्तळक्खिदं सरीरं उव्वहामि । [दीपालोकसूचितरूपः स एवेदानीमेषः, यस्य कृतेऽहं निःश्वासमात्ररक्षितं शरीरमुद्वहामि ।]

विदूषकः—भो चारुदत्त ! राअसाळो सण्ठाणो सवट्टेण सीसेण अणुवन्दिअ विण्णवेदि—णाडअइत्थिआ वसन्तसेणिआ णाम गणिआदारिआ अम्हेहि बळक्कारेण णीअमाणा महन्तेण सुवण्णाळङ्कारेण तुम्हाणं गेहं पविट्ठा । सा सुवे णिय्याअइदव्वत्ति । [भोः चारुदत्त ! राजस्यालः संस्थानः सपट्टेन शीर्षेणानुवन्द्य विज्ञापयति—नाटकस्त्री वसन्तसेना नाम गणिकादारिकास्माभिर्बलात्कारेण नीयमाना महता सुवर्णालङ्कारेण युष्माकं गेहं प्रविष्टा । सा श्वो निर्यातयितव्येति ।]

गणिका—हं बळक्कारेण णीअमाणत्ति णं भणादि । भोदु, अअं पत्तकाळो । (प्रकाशम्) अय्य ! सरणागदम्हि । [हं बलात्कारेण नीयमानेति ननु भणति । भवतु, अयं प्राप्तकालः । आर्य ! शरणागतास्मि ।]

नायकः—न भेतव्यं न भेतव्यम् । किं वसन्तसेनैषा ।

विदूषकः—अविहा वसन्तसेणा । (अपवार्य) भो चारुदत्त ! वसन्तसेणा खु इअं, जा भवदा कामदेवाणुआणप्पहुदि णअण-

मत्तसंत्थुदा सण्णिहिदमणोभवेण हिअएण उव्वहीअदि। ता पेक्खदु इआं। [अविहा वसन्तसेना। भोः चारुदत्त ! वसन्तसेना खल्वियं, या भवता कामदेवानुयानप्रभृति नयनमात्रसंस्तुता सन्निहितमनोभवेन हृदयेनोद्युते। तत् पश्यत्विमाम्।]

नायकः—वयस्य ! पश्याम्येनां,

यत्र मे पतितः कामः क्षीणे विभवसञ्चये।
रोषः कुपुरुषस्येव स्वाङ्गेष्वेवावसीदति ॥ २८॥

गणिका—अदिण्णभूमिप्पवेसपधरिसणेण अवरद्धा अहं अय्यं सीसेण पसादेमि। [अदत्तभूमिप्रवेशप्रधर्षणेनापराद्धाहमार्यं शीर्षेण प्रसादयामि।]

नायकः—यद्येवमहमपि तवादविज्ञात प्रयुक्तेन प्रेष्यसमुदाचारेण सापराधो भवतीं प्रसादयामि।

विदूषकः—भो ! विवहन्ता इव सअडिअं दुव्विणीदबलीवद्दा अण्णोण्णं सङ्किलेसन्ति। अहं दाणि कं पसादेमि। भोदु, दाणि रदणिअं पसादेमि। रदणिए ! पसीददु पसीददु होदी। [भोः ! विवहन्ताविव शकटिकां दुर्विनीतबलीवर्दावन्योन्यं क्लेशयतः। अहमिदानीं कं प्रसादयामि। भवतु, इदानीं रदनिकां प्रसादयामि। रदनिके ! प्रसीदतु प्रसीदतु भवती।]

नायकः—भवति ! परवानस्मि। किमनुतिष्ठति स्नेहः।

गणिका—(आत्मगतम्) महुरं खु इच्छिदव्वं। अदक्खिणं खु पठमदंसणे जइच्छागदाए इह वसिदुं। ता एवं करिस्सं। (प्रकाशम्) जइ मे अय्यो पसण्णो, अअं मे अळङ्कारो इह एव्व चिट्ठदु। अळङ्कारणिमित्तं पावा मं अणुसरन्ति। अहं पि अय्येण रक्खिदा गेहं गन्तुमिच्छामि। [मधुरं खल्वेष्टव्यम्। अदक्षिणं खलु प्रथमदर्शने यदृच्छागतयेह वस्तुम्। तदेवं करिष्यामि। यदि मे आर्यः प्रसन्नः, अयं मेऽलङ्कार इहैव तिष्ठतु। अलङ्कारनिमित्तं पापा मामनुसरन्ति। अहमप्यार्येण रक्षिता गेहं गन्तुमिच्छामि।]

नायकः—अन्वर्थमुपदिशति । मैत्रेय ! गृह्यताम् ।

विदूषकः—ण मे सद्धा । [न मे श्रद्धा ।]

नायकः—मूर्ख ! गृह्यताम् ।

विदूषकः—जं भवं आणवेदि । आणेदु भोदी । [यद् भवानाज्ञापयति । आनयतु भवती ।]

(गणिका विमुच्यालङ्कारं प्रयच्छति ।)

विदूषकः—(गृहीत्वा) रदणिए ! गह्ण एदं सुवण्णालङ्कारं तुवं । सट्ठीए सत्तमीए अ धारेहि । अहं अट्ठमीए अणद्धाए धारइस्सं । [रदनिके ! गृहाणैतं सुवर्णालङ्कारं त्वम् । षष्ठ्यां सप्तम्यां च धारय । अहमष्टम्यामनध्याये धारयिष्यामि ।]

चेटी—(विहस्य) सत्थं वक्खाणअन्तस्स भट्टिपुत्तस्स तदाणिं अवसरो होदि । आणेदु अय्यो । (गृहीत्वा । निष्क्रान्ता) [शास्त्रं व्याचक्षाणस्य भर्तृपुत्रस्य तदानीमवसरो भवति । आनयत्वार्यः।]

नायकः—कोऽत्र भोः! । दीपिका तावत् ।

विदूषकः—भोः ! दीविआ गणिका विअ णिस्सिणेहा संवुत्ता । [भोः ! दीपिका गणिकेव निःस्नेहा संवृत्ता ।]

नायकः—कृतं दीपिकया । (विलोक्य) उदितो भगवान् सर्वजनसामान्यप्रदीपश्चन्द्रः । अतः खलु,

उदयति हि शशाङ्कः क्लिन्नखर्जूरपाण्डु-
र्युवतिजनसहायो राजमार्गप्रदीपः ।
तिमिरनिचयमध्ये रश्मयो यस्य गौरा
हृतजल इव पङ्के क्षीरधाराः पतन्ति ॥ २९ ॥

भवति ! राजमार्गे निष्क्रमणः क्रियताम् । सखे ! अनुगच्छात्रभवतीम् ।

विदूषकः—जं भवं आणवेदि । एदु एदु भोदी । [यद् भवानाज्ञापयति । एत्वेतु भवती ।] (निष्क्रान्ताः सर्वे ।)

प्रथमोऽङ्कः ।

अथ द्वितीयोऽङ्कः ।

(ततः प्रविशति गणिका चेटी च ।)

गणिका–तदो तदो । [ततस्ततः ।]

चेटी–अम्महे ण किञ्चि मए भणिदं । किं तदो तदो त्ति । [अम्महे न किञ्चिन्मया भणितम् । किं ततस्तत इति ।]

गणिका–हञ्जे ! किं मए मन्तिदं । [हञ्जे ! किं मया मन्त्रितम् ।]

चेटी–अज्जुए ! सिणेहो पुच्छदि, ण पुरोभाइदा[1] । किं चिन्तीअदि । [अज्जुके ! स्नेहः पृच्छति, न पुरोभागिता । किं चिन्त्यते ।]

गणिका–हञ्जे ! तुमं दाव किं त्ति तक्केसि । [हञ्जे ! त्वं तावत् किमिति तर्कयसि ।]

चेटी–अप्पओअणदाए गणिआभावस्स अज्जुआ कं पि कामेदि त्ति तक्केमि । [अप्रयोजनतया गणिकाभावस्याज्जुका कमपि कामयत इति तर्कयामि ।]

गणिका–सुट्ठु तुए किदं । अवञ्चिदा दे दिट्ठी । ईदिसवण्णय्येव । [सुष्ठु त्वया कृतम् । अवञ्चिता ते दृष्टिः । ईदृशवर्णैव ।]

चेटी–अणळंकिदं पि अज्जुअं मण्डिदं विअ पेक्खामि । कामो हि भअवं अणवगीदो उसुवो तरुणजणस्स । [अनलङ्कृतामप्यज्जुकां मण्डितामिव पश्यामि । कामो हि भगवाननवगीत उत्सवस्तरुणजनस्य ।]

गणिका–हदासे ! उक्कण्ठिदव्वे का दे रदी । [हताशे ! उत्कण्ठितव्ये का ते रतिः ।]

चेटी–अज्जुए ! इच्छामि पुच्छिदुं बहुमाणो विअ रमणीओ कोच्चि राअकुमारो । [अज्जुके ! इच्छामि प्रष्टुं बहुमान इव रमणीयः कश्चिद् राजकुमारः ।]

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१. पुरोभाइदाए.

गणिका—रमिदुं इच्छामि, ण सेविदुं। [रन्तुमिच्छामि, न सेवितुम्।]

चेटी—किण्णुखु विज्जाविसेसरमणीओ कोच्चि बम्हणदारओ। [किन्नुखलु विद्याविशेषरमणीयः कश्चिद् ब्राह्मणदारकः।]

गणिका—अत्थि अदिबहुमदो विस्संभो। पूअणीओ खु सो जणो। [अस्त्यतिबहुमतो विस्रम्भः। पूजनीयः खलु स जनः।]

चेटी—किण्णुहु वणिजदारओ कोच्चि आगन्तुओ। [किन्नुखलु वणिग्दारकः कश्चिदागन्तुकः।]

गणिका—उम्मत्तिए! आसाच्छेदं उक्कण्ठन्ता का सहेदि। [उन्मत्तिके! आशाच्छेदमुत्कण्ठमाना का सहते।]

चेटी—किं ण सक्कं सोदुं। को अम्हाणं मणोरहाउत्तो। [किं न शक्यं श्रोतुम्। कोऽस्माकं मनोरथावुत्तः।]

गणिका—किं तुव कामदेवाणुयाणे ण आअदा सि। [किं त्वं कामदेवानुयाने नायतासि।]

चेटी—णं आअदम्हि। [नन्वागतास्मि।]

गणिका—केण उदासीणं मन्तेसि। [केनोदासीनं मन्त्रयसे।]

चेटी—भणादु भणादु अज्जुआ भणादु। [भणतु भणत्वज्जुका भणतु।]

गणिका—हञ्जे! सुणाहि दाव। अत्थि सत्थवाहपुत्तो चारुदत्तो णाम। [हञ्जे! श्टणु तावत्। अस्ति सार्थवाहपुत्रश्चारुदत्तो नाम।]

चेटी—जेण सरणागदा तुवं रक्खिदा। [येन शरणागता त्वं रक्षिता।]

गणिका—सो एव्व। [स एव।]

चेटी—हद्धि, दरिद्दो खु सो। [हा धिक्, दरिद्रः खलुः सः।]

गणिका—अदो खु कामीअदि। अदिदरिद्दपुरुससत्ता गणिआ अवअणीआ होइ। [अतः खलु काम्यते। अतिदरिद्रपुरुषसक्ता गणिका अवचनीया भवति।]

चेटी–अज्जुए ! उद्धूदपुप्फं सहआरं महुअराओ उवासन्ति । [अज्जुके ! उद्धूतपुष्पं सहकारं मधुकरा उपासते ।]

गणिका–हञ्जे ! एवं, उवासन्ति । दे महुअरा त्ति पुच्छीअन्ति । [हञ्जे ! एवम् , उपासते । ते मधुकरा इति पृच्छ्यन्ते ।]

चेटी–किं, विहवमन्ददाए वेसवासप्पसङ्गकादरो दुक्खं त्ति जइ ण आअच्छे । [किं, विभवमन्दतया वेशवासप्रसङ्गकातरो दुःखमिति यदि नागच्छेत् ।]

गणिका–णं अहं तं कामेमि । [नन्वहं तं कामये ।]

चेटी–जइ एत्तओ बहुमाणो, किं णाभिसरीअदि । [यद्येतावान् बहुमानः, किं नाभिस्रियते ।]

गणिका–ण हु ण गच्छामि । किन्तु सहसा अभिसरिदो पच्चुअआरदुळ्ळभदाए पुणो मे दुळ्ळभो भवे त्ति विळम्बेमि । [न खलु न गच्छामि । किन्तु सहसाभिसृतः प्रत्युपकारदुर्लभतया पुनर्मे दुर्लभो भवेदिति विलम्बे ।]

चेटी–हं, किं एतण्णिमित्तं तहिं एव्व सो अळङ्कारो ट्ठाविदो । [हं, किमेतन्निमित्तं तत्रैव सोऽलङ्कारः स्थापितः ।]

गणिका–ईदिसं एव्व । [ईदृशमेव ।]

(ततः प्रविशत्यपटाक्षेपेण संवाहकः ।)

संवाहकः–अय्ये ! सरणागदो म्हि । [आर्ये ! शरणागतोऽस्मि ।]

गणिका–अळं अय्यस्स सम्भमेण । [अलमार्यस्य सम्भ्रमेण ।]

चेटी–हं, को दाणि एसो । [हं, क इदानीमेषः ।]

गणिका–उम्मात्तिए ! किं सरणाअदो पुच्छीअदि । [उन्मत्तिके ! किं शरणागतः पृच्छ्यते ।]

चेटी–अवि णाम साहसिओ भवे । [अपि नाम साहसिको भवेत् ।]

गणिका–उम्मात्तिए ! गुणवन्तो रक्खिदव्वो होदि । [उन्मात्तिके ! गुणवान् रक्षितव्यो भवति ।]

संवाहकः–अय्ये ! णं भएण उवआरो विस्सरिदो, ण परिभवेण। पेक्खदु अय्या, भीदाहवा पधरिसिदाहवा आवण्णाहवा सुळभचारित्तवञ्चणाहवा अवराहेदुं समत्था होन्ति। [आर्ये ! ननु भयेनोपचारो विस्मृतः, न परिभवेन। पश्यत्वार्या, भीता अथवा प्रधर्षिता अथवा आपन्ना अथवा सुलभचारित्रवञ्चना वा अपराधयितुं समर्था भवन्ति।]

गणिका–भोदु भोदु। विस्सत्थो भोदु अय्यो। गणिआ खु अहं। [भवतु भवतु। विश्वस्तो भवत्वार्यः। गणिका खल्वहम्।]

संवाहकः–अभिजणेण, ण सीळेण। [अभिजनेन, न शीलेन।]

गणिका–हञ्जे ! एवं विअ। [हञ्जे ! एवमिव।]

चेटी–अज्जुआ अय्यं पुच्छदि, कुदो अय्यस्स भअं ति। [अज्जुकार्यं पृच्छति, कुत आर्यस्य भयमिति।]

संवाहकः–अय्ये ! धणिआदो। [आर्ये ! धनिकात्।]

गणिका–जइ एवं, आसणं देदु अय्यस्स। [यद्येवम्, आसनं दीयतामार्यस्य।]

चेटी–तह। (आसनं ददाति।) [तथा।]

गणिका–उवविसदु अय्यो। [उपविशत्वार्यः।]

संवाहकः–(स्वगतम्) पूआविसेसेण जाणामि कय्यं ति। (उपविशति।) [पूजाविशेषेण जानामि कार्यमिति।]

गणिका–हञ्जे ! एवं विअ। [हञ्जे ! एवमिव।]

चेटी–अज्जुए ! तह। अय्य ! राअमग्गे विस्सत्थसम्पादं अय्यं कादुं इच्छदि अज्जुआ। कस्स किं कत्तव्वं। [अज्जुके ! तथा। आर्य ! राजमार्गे विश्वस्तसम्पातमार्यं कर्तुमिच्छत्यज्जुका। कस्य किं कर्तव्यम्।]

संवाहकः–सुणादु अय्या। [शृणोत्वार्या।]

गणिका–अवहिदम्हि। [अवहितास्मि।]

संवाहकः–पाडळिपुत्तं मे जम्मभूमी। पकिदीए वाणिजओ अहं।

तदो भाअधेअपरिवुत्तदाए दसाए संवाहअवुत्तिं उवजीवामि ।
१०२ [पाटलिपुत्रं मे जन्मभूमिः । प्रकृत्या वणिगहम् । ततो भागधेयपरिवृत्त-
तया दशया संवाहकवृत्तिमुपजीवामि ।]

गणिका–संवाहओ अय्यो । सुउमारा कळा सिक्खिदा अय्येण ।
१०५ [संवाहक आर्यः । सुकुमारा कला शिक्षितार्येण ।]

संवाहकः–कळेत्ति सिक्खिदा । आजीविअं दाणि संवुत्तम् ।
[कलेति शिक्षिता । आजीवितमिदानीं संवृत्तम् ।]

१०८ गणिका–णिव्वेदसूअअं विअ वअणं अय्यस्स । तदो तदो ।
[निर्वेदसूचकमिव वचनमार्यस्य । ततस्ततः ।]

संवाहकः–अज्जुए ! सो दाणि अहं आअन्तुआणं सुणिअ पुरुस-
१११ विसेसकोदूहळेण आअदो म्हि इमं उज्जआणिं । [अज्जुके ! स
इदानीमहमागन्तुकानां श्रुत्वा पुरुषविशेषकौतूहलेनागतोऽस्मीमामुज्जय-
नीम् ।]

११४ गणिका–तदो तदो [ततस्ततः ।]

संवाहकः–तदो इह आअदमत्त एव्व कोच्चि सत्थवाहपुत्तो समासा-
दिदो । [तत इहागतमात्र एव कश्चित् सार्थवाहपुत्रः समासादितः ।]

११७ गणिका–केरिसो । [कीदृशः ।]

संवाहकः–आइदिमन्तो अविब्भमन्तो अणुच्छित्तो ळळिदो ळळिद-
दाए अविम्हओ चउरो महुरो दक्खो सदक्खिञ्ञो अभिमदो
१२० आइदो तुट्ठो होदि । दय्य ण विकत्थेदि । अप्पं वि सुमरदि,
बहुअं पि अवइदं विसुमरदि । अज्जुए ! किं बहुणा, तस्स
कुळवुत्तस्स गुणाणं चउब्भाअं पि सुदिग्घेण वि गिम्हदिअहेण
१२३ वण्णिदुं ण सक्कं । किं बहुणा, दक्खिञ्ञदाए परकेरअं विअ
अत्तणो सरीरं धारेदि । [आकृतिमान् अविभ्रमन् अनुत्सिक्तो ललितो
ललिततयाविस्मयश्चतुरो मधुरो दक्षः सदाक्षिण्योऽभिमत आचितस्तुष्टो

भवति । दत्त्वा न विकत्थते । अल्पमपि स्मरति, बहुकमप्यपकृतं विस्मरति । अज्जुके ! किं बहुना, तस्य कुलपुत्रस्य गुणानां चतुर्भागमपि सुदीर्घेणापि ग्रीष्मदिवसेन वर्णयितुं न शक्यम् । किं बहुना, दक्षिणतया परकीयमिवात्मनः शरीरं धारयति ।]

गणिका–(अपवार्य) हञ्जे ! कोणुखु सो अय्यचारुदत्तस्स गुणाणं अणुकरेदि । [हञ्जे ! कोनुखलु स आर्यचारुदत्तस्य गुणानामनुकरोति ।]

चेटी–मम वि कोदूहळं सोदुं । कोणुहु उज्जअणिं अत्तणो गुणेहि मण्डेदि । [ममापि कौतूहलं श्रोतुम् । कोनुखलूज्जयनीमात्मनो गुणैर्मण्डयति ।]

गणिका–तदो तदो । [ततस्ततः ।]

संवाहकः–तदो तस्स गुणविक्किणिदसरीरो विस्सरिदकळत्तो उवजीविओ संवुत्तो । [ततस्तस्य गुणविक्रीतशरीरो विस्मृतकलत्र उपजीवी संवृत्तः ।]

गणिका–किं सो दरिद्दो । [किं स दरिद्रः ।]

संवाहकः–कहं अणाचिक्खिदे अय्या जाणादि । [कथमनाख्यात आर्या जानाति ।]

गणिका–एअस्सिं दुळ्ळहो गुणविभवो त्ति । तदो तदो । [एकस्मिन् दुर्लभो गुणविभव इति । ततस्ततः ।]

चेटी–को णाम सो अय्यो । [को नाम स आर्यः ।]

संवाहकः–अय्यचारुदत्तो णाम । [आर्यचारुदत्तो नाम ।]

गणिका–जुज्जइ । तदो तदो । [युज्यते । ततस्ततः ।]

संवाहकः–तदो सो विभवमन्ददाए अस्साहीणपरिजणो विसज्जिअकुडुम्बभरणो चारित्तमत्तावसेसो सत्थवाहकुळे पडिवसदि । अहं पि तेण अय्येण अब्भणुञ्ञादो—अण्णं उवाचिट्ठदु त्ति । कहं

अण्णं एरिसं मणुस्सरअणं ळभेअन्ति, कहं च तस्स कोमळळ-
ळिदमहुरसरीरप्परिसकिदत्थं मे हत्थं साहारणसरीरसम्मद्देण सो-
१५३ अणीअं करिस्सं ति जादणिव्वेदो दद्धसरीररक्खणत्थं जूदोवजीवी
संवुत्तो । [ततः स विभवमन्दतयास्वाधीनपरिजनो विसर्जितकुटुम्ब-
भरणश्चारित्रमात्रावशेषः सार्थवाहकुले प्रतिवसति । अहमपि तेनार्येणा-
१५६ भ्यनुज्ञातोऽन्यमुपतिष्ठतामिति । कथमन्यमीदृशं मनुष्यरत्नं लभेयेति,
कथं च तस्य कोमलललितमधुरशरीरस्पर्शकृतार्थं मे हस्तं साधारणशरी
रसंमर्देन शोचनीयं करिष्यामीति जातनिर्वेदो दग्धशरीररक्षणार्थं द्यूतो-
१५९ पजीवी संवृत्तः ।]

(गणिका सहर्षबाष्पं चेटीमवलोकयति ।)

चेटी—तदो तदो । [ततस्ततः ।]

१६२ संवाहकः—तदो बहूणि दिणाणि मए पराइदेण पुरुसेण कदाइ अहं
पि दहसु सुवण्णेसु पराइदो म्हि । [ततो बहूनि दिनानि मया
पराजितेन पुरुषेण कदाचिदहमपि दशसु सुवर्णेषु पराजितोऽस्मि ।]

१६५ गणिका—तदो तदो । [ततस्ततः ।]

संवाहकः—तदो अज्ज वेसमग्गे जइच्छोवणदो समासादिदो म्हि ।
तस्स भएण इह पविट्ठो । एवं अय्या जाणादु । [ततोऽद्य
१६८ वेशमार्गे यदृच्छोपनतः समासादितोऽस्मि । तस्य भयेनेह प्रविष्टः ।
एवमार्या जानातु ।]

गणिका—(आत्मगतम्) अहो अच्चाहिदं । एवं खु मण्णे वासपाद-
१७१ पविणासेण पक्खिणो आहिण्डन्ति त्ति । (प्रकाशम्) एवं गदे
अत्तकेरओ अय्यो । हळा ! एहि तं जणं विसज्जेहि । [अहो
अत्याहितम् । एवं खलु मन्ये वासपादपविनाशेन पक्षिण आहिण्डन्त
१७४ इति । एवं गत आत्मीय आर्यः । हला ! एहि तं जनं विसर्जय ।]

चेटी—तह । (निष्क्रान्ता ।) [तथा ।]

गणिका–ण खु अय्येण अत्थणिमित्ता चिन्ता कादव्वा । अय्यचारु-
१७७ दत्तो एव देदि त्ति अय्यो जाणादु । [न खल्वार्येणार्थनिमित्ता चिन्ता
कर्तव्या । आर्यचारुदत्त एव ददातीत्यार्यो जानातु ।]
(प्रविश्य) चेटी–अज्जुए ! विसज्जिदो सो जणो, परितुट्ठो गदो
१८० अ । [अज्जुके ! विसर्जितः स जनः, परितुष्टो गतश्च ।]
संवाहकः–अणुग्गाहिदो म्हि । [अनुगृहीतोऽस्मि ।]
गणिका–गच्छदु अय्यो सुहिज्जणदंसणेण पीदिं णिव्वत्तेदुं ।
१८३ [गच्छत्वार्यः सुहृज्जनदर्शनेन प्रीतिं निर्वर्तयितुम् ।]
संवाहकः–अज्ज एव कदाइ णिव्वेदेण पव्वजेअं । जइ इअं परिअणे
सङ्कन्ता कळा भवे, तदो अय्याए अणुग्गाहिदो भवेअं । [अद्यैव
१८६ कदाचिन्निर्वेदेन प्रव्रजेयम् । यदीयं परिजने सङ्क्रान्ता कला भवेत्,
तत आर्ययानुगृहीतो भवेयम् ।]
गणिका–जस्स किदे इअं कळा सिक्खिदा, सो एव्व अय्येण
१८९ उवचिट्ठिदव्वो भविस्सदि । [यस्य कृते इयं कला शिक्षिता, स
एवार्येणोपस्थातव्यो भविष्यति ।]
संवाहकः–(स्वगतम्) णिउणं खु पच्चाचक्खिदो म्हि । को हि णाम
१९२ अप्पणा किदं पच्चुअआरेण विणासेदि । (प्रकाशम्) अय्ये !
गच्छामि दाव अहं । [निपुणं खलु प्रत्याख्यातोऽस्मि । को हि
नामात्मना कृतं प्रत्युपकारेण विनाशयति । आर्ये ! गच्छामि तावदहम् ।]
१९५ गणिका–गच्छदु अय्यो पुणो दंसणाअ । [गच्छत्वार्यः पुनर्दर्श-
नाय ।]
संवाहकः–अय्ये ! तह । (निष्क्रान्तः ।) [आर्ये ! तथा ।]
१९८ गणिका–हं, सद्दो विअ । [हं शब्द इव ।]

(प्रविश्य)

चेटः–विच्छित्तिए ! विच्छित्तिए ! कहिं कहिं अज्जुआ । [विच्छि-
२०१ त्तिके ! विच्छित्तिके ! कुत्र कुत्राज्जुका ।]

गणिका—हञ्जे ! किं एदं । [हञ्जे ! किमेतत् ।]

चेटः—हं, विप्पळद्धो म्हि, वादाअणणिक्खामिदपुव्वकाआए ओणमिअपओहराए कण्णऊरस्स परिप्फन्दो अज्जुआए जेण ण दिट्ठो । [हं, विप्रलब्धोऽस्मि, वातायननिष्क्रामितपूर्वकायया वनमितपयोधरया कर्णपूरस्य परिस्पन्दोऽज्जुकया येन न दृष्टः ।]

गणिका—ळहुजणस्स सुळहो विम्हओ । किं दे उस्सेअस्स कारणम् । [लघुजनस्य सुलभो विस्मयः । किं ते उत्सेकस्य कारणम् ।]

चेटः—सुणादु अज्जुआ—एसो उग्गवेगेण ओगाहणणिव्वत्तिदेण पस्सुदमदगन्धं राअमग्गं करन्तेण मङ्गळहत्थिणा भद्दकवोदएण अणेअपुरुससङ्कुळेसु राअमग्गेसु उत्तरिअपडविराअदाए अहिअळक्खणीओ कोच्चि पव्वइदो समासादिदो । [शृणोत्वज्जुका—एष उग्रवेगेनावगाहननिवर्तितेन प्रस्रुतमदगन्धं राजमार्गं कुर्वता मङ्गलहस्तिना भद्रकपोतकेनानेकपुरुषसङ्कुलेषु राजमार्गेषूत्तरीयपटविरागतयाधिकलक्षणीयः कश्चित् प्रव्रजितः समासादितः ।]

गणिका—हं, तदो तदो । [हं, ततस्ततः ।]

चेटः—तदो मए हत्थिहत्थामिद्दताडिअमाणो दन्तन्तरपरिवत्तमाणो हत्थिहत्थपडिदचरणो तदो हा हा विपाडिदो हा हा हदो त्ति जणवादे संवुत्ते तदो दिण्णकरप्पहारेण परिवत्तिदं हत्थिं करिअ मोइदो सो परिव्वाजो । [ततो मया हस्तिहस्तामर्दताड्यमानो दन्तान्तरपरिवर्तमानो हस्तिहस्तपतितचरणः ततो हा हा विपाटितो हा हा हत इति जनवादे संवृत्ते ततो दत्तकरप्रहारेण परिवर्तितं हस्तिनं कृत्वा मोचितः स परिव्राट् ।]

गणिका—पिअं मे । तदो तदो । [प्रियं मे । ततस्ततः ।]

चेटः—तदो सव्वो जणो भणादि—अहो चेडस्स कम्म त्ति । ण उण कोच्चि किं पि इच्छइ दाउं । तदो अज्जुए ! केण वि कुळवुत्तेण

उइदाणि आभरणट्ठाणाणि विळोइअ अङ्गुट्ठेणाणिअ वि उण अळद्धं पेक्खिअ दव्वं उवाळभिअ दिग्घं णिस्ससिअ एत्ताओ मे विभवो त्ति करिअ परिजणहत्थे अअं पावरओ पेसिदो । [ततः सर्वो जनो भणति–अहो चेटस्य कर्मेति । न पुनः कश्चित् किमपीच्छति दातुम् । ततोऽज्जुके ! केनापि कुलपुत्रेणोचितान्याभरणस्थानानि विलोक्याङ्गुष्ठेनानीयापि पुनरलब्धं प्रेक्ष्य दैवमुपालभ्य दीर्घं निःश्वस्यैतावान् मे विभव इति कृत्वा परिजनहस्तेऽयं प्रावारकः प्रेषितः।]

गणिका–कोणुखु अय्यचारुदत्तस्स गुणाणं अणुकरेदि। [कोनुखल्वार्यचारुदत्तस्य गुणाननुकरोति ।]

चेटी–अज्जुए! मम वि कोदूहळं अत्थि। कोणुखु एसो । [अज्जुके ! ममापि कौतूहलमस्ति । कोनुखल्वेषः ।]

गणिका–केण वि साहुणा पुरुसेण होदव्वं । [केनापि साधुना पुरुषेण भवितव्यम् ।]

चेटी–साहु पुच्छीअदु दाव । [साधु पृच्छयतां तावत् ।]

गणिका–हञ्जे ! एकपुरुसपक्खवादिदा सव्वगुणाणं हन्ति । [हञ्जे ! एकपुरुषपक्षपातिता सर्वगुणान् हन्ति ।]

चेटी–भद्द ! से णाम तुवं जाणासि। [भद्र ! अस्य नाम त्वं जानासि ।]

चेटः–ण हु जाणामि । [न खलु जानामि ।]

गणिका–अदिळहु तुए किदं । [अतिलघु त्वया कृतम् ।]

चेटी–जइ एवं, इह तुए कोत्ति[1] मन्तिदं । [यद्येवम्, इह त्वया कइति मन्त्रितम् ।]

चेटः–अहं एत्तअं तु जाणामि—भद्दओ अविम्हओ त्ति । [अहमेतावत् तु जानामि—भद्रकोऽविस्मय इति ।]

१. किं ति.

गणिक–एहि दाव तं पेक्खामो । [एहि तावत् तं पश्यामः ।]

चेटः–पेक्खदु पेक्खदु अज्जुआ । एसो गच्छइ । [पश्यतु पश्यत्वज्जुका । एष गच्छति ।]

गणिका–(प्रासादाद् विलोक्य) हञ्जे ! एसो हि सो अय्यचारुदत्तो एव्व जण्णोबवीदमत्तापावरओ गच्छइ। ता जाव दूरं गओ ण भविस्सदि एसो, पेक्खम्ह दाव णं । [हञ्जे ! एष हि स आर्यचारुदत्त एव यज्ञोपवीतमात्रप्रावारको गच्छति । तद् यावद् दूरं गतो न भविष्यत्येष, पश्यामस्तावदेनम् ।]

(निष्क्रान्ताः सर्वे ।)

द्वितीयोऽङ्कः ।

अथ तृतीयोऽङ्कः ।

(तत प्रविशति नायको विदूषकश्च ।)

नायकः–वयस्य ! वीणा नामासमुद्रोत्थितं रत्नम् । कुतः,

उत्कण्ठितस्य हृदयानुगता सखीव
सङ्कीर्णदोषरहिता विषयेषु गोष्ठी ।
क्रीडारसेषु मदनव्यसनेषु कान्ता
स्त्रीणां तु कान्तरतिविघ्नकरी सपत्नी ॥ १ ॥

विदूषकः–भो वयस्स ! को काळो किदपरिघोसणदाए णिस्सम्पादा राअमग्गा । कुक्कुरा वि ओसुत्ता । वअं णिद्दं ण ळभामो । अण्णं च दाणि अच्छरीअं । इमं हदवीणं ण रमामि । अहिअदिढत्थाणे विच्छिण्णतन्तिआ होदु । [भो वयस्य ! कः कालः कृतपरिघोषणतया निःसम्पाता राजमार्गाः । कुक्कुरा अप्यवसुप्ताः । वयं निद्रां न लभामहे । अन्यच्चेदानीमाश्चर्यम् । इमां हतवीणां न रमे । अधिकदृढस्थाने विच्छिन्नतन्त्रीका भवतु ।]

नायकः—वयस्य ! भावशाबलेन बहुशः खल्वद्य मधुरं गीतम् । न च भवान् रमते ।

विदूषकः—अदो एव्व एदं अहं ण रमामि । महुरं पि बहु खादिअं अजिण्णं होइ । [अत एवैतामहं न रमे । मधुरमपि बहु खादितमजीर्णं भवति ।]

नायकः—सर्वथा सुव्यक्तं गीतम् । कुतः,

रक्तं च तारमधुरं च समं स्फुटं च
भावार्पितं च न च साभिनयप्रयोगम् ।
किं वा प्रशस्य विविधैर्बहु तत्तदुक्त्वा
भित्त्यन्तरं यदि भवेद् युवतीति विद्याम् ॥ २ ॥

विदूषकः—कामं पसंसेदु भवं । मम खु दाव गाअन्तो मणुस्सो इत्थिआ वि पठन्ती उभअं आदरं ण देदि । गाअन्तो दाव मणुस्सो रत्तसुमणावेट्ठिदो विअ पुरोहिदो दिढं ण सोहइ । इत्थिआ वि पठन्ती छिण्णणासिआ विअ धेणुआ अदिविरूवा होइ । [कामं प्रशंसतु भवान् । मम खलु तावद् गायन् मनुष्यः स्त्र्यपि पठन्त्युभयमादरं न ददाति । गायंस्तावन्मनुष्यो रक्तसुमनोवेष्टित इव पुरोहितो दृढं न शोभते । स्त्र्यपि पठन्ती छिन्ननासिकेव धेनुरतिविरूपा भवति ।]

नायकः—सखे ! उपारूढोऽर्धरात्रः । स्थिरतिमिरा राजमार्गाः । निस्सम्पातपुरुषत्वात् प्रसुप्तेवोज्जयनी प्रतिभाति । कुतः,

असौ हि दत्त्वा तिमिरावकाशमस्तं गतो ह्यष्टमपक्षचन्द्रः ।
तोयावगाढस्य वनद्विपस्य विषाणकोटीव निमज्जमाना ॥ ३ ॥

विदूषकः—सुट्ठु भवं भणादि । अन्तद्धिअमाणचन्दळद्धावआसो ओदरदी विअ पासादादो अन्धआरो । [सुष्टु भवान् भणति । अन्तर्दधानचन्द्रलब्धावकाशोऽवतरतीव प्रासादादन्धकारः ।]

नायकः–(परिक्रम्य) इदमस्मदीयं गृहम्। वर्धमानवक ! वर्धमानवक !

विदूषकः–वद्धमाणवअ ! वद्धमाणवअ ! दुवारं अवावुद । [वर्धमानवक ! वर्धमानवक ! द्वारमपावृणु ।]

(प्रविश्य)

चेटः–अम्मो अय्यमेत्तेओ । [अम्मो आर्यमैत्रेयः ।]

नायकः–वर्धमानवक !

चेटः–अम्मो भट्टिदारओ । भट्टिदारअ ! वन्दामि । [अम्मो भर्तृदारकः । भर्तृदारक ! वन्दे ।]

नायकः–पादोदकमानय।

चेटः–(परिक्रम्य) इदं पादोदअं । (नायकस्य पादौ प्रक्षालयति ।) [इदं पादोदकम् ।]

विदूषकः–वड्ढमाणवअ ! मम वि पादं पक्खाळेहि । [वर्धमानवक ! ममापि पादं प्रक्षालय ।]

चेटः–सुहौदेसु पादेसु भूमीए पळोट्ठिदव्वं । उदअं विणासेहि । अहव आणेहि । पक्खाळइस्सं । (नाट्येन विदूषकस्य पादौ प्रक्षालयति ।) [सुधौतयोः पादयोर्भूम्यां प्रलोठितव्यम् । उदकं विनाशय । अथवानय । प्रक्षालयिष्यामि ।]

विदूषकः–ण केवळं दासीएपुत्तेण पादा धोदा, मुहं वि धादे । [न केवलं दास्याः पुत्रेण पादौ धौतौ, मुखमपि धौतम् ।]

नायकः–वयस्य !

इयं हि निद्रा नयनावलम्बिनी ललाटदेशादुपसर्पतीव माम् ।
अदृश्यमाना चपला जरेव या मनुष्यवीर्यं परिभूय वर्धते ॥४॥

मैत्रेय ! सुप्यताम् ।

(निष्क्रान्तश्चेटः ।)

(प्रविश्याभरणसमुद्गहस्ता)

चेटी—अय्यमेत्तेअ! उट्ठेहि उट्ठेहि। [आर्यमैत्रेय! उत्तिष्ठोत्तिष्ठ।]

विदूषकः—भोदि! किं एदं। [भवति! किमेतत्।]

चेटी—इअं सुवण्णभण्डं सट्ठीए सत्तमीए परिवेट्टामि। अट्ठमी खु अज्ज। [इदं सुवर्णभाण्डं षष्ठ्यां सप्तम्यां परिवर्तयामि। अष्टमी खल्वद्य।]

नायकः—इदं तद् वसन्तसेनायाः स्वकम्।

चेटी—आम। भणादु भणादु भट्टिदारओ, गह्णदु त्ति। [आम। भणतु भणतु भर्तृदारकः गृह्णात्विति।]

नायकः—मैत्रेय! गृह्यताम्।

विदूषकः—किं णिमित्तं अअं अळङ्कारो अब्भन्तरचउस्साळं ण प्पवेसीअदि। [किन्निमित्तमयमलङ्कारोऽभ्यन्तरचतुःशालं न प्रवेश्यते।]

नायकः—मूर्ख! बाह्यजनधारितमलङ्कारं गृहजनो न द्रक्ष्यति।

विदूषकः—का गई। आणेहि गह्णामि चोरेहिं गह्णिअमाणं। [का गतिः। आनय गृह्णामि चोरैर्गृह्यमाणम्।]

(चेटी दत्त्वा निष्क्रान्ता।)

विदूषकः—भो! किंणिमित्तं सो पावरओ तस्स गणिआपरिआरअस्स दिण्णो। [भोः! किन्निमित्तं स प्रावारकस्तस्मै गणिकापरिचारकाय दत्तः।]

नायकः—सानुक्रोशतया।

विदूषकः—इह वि साणुक्कोसदा। [इहापि सानुक्रोशता।]

नायकः—वयस्य! मा मैवम्।

विदूषकः—अहं भरिदगद्दभो विअ भूमीए पळोट्टामि। [अहं भरितगर्दभ इव भूम्यां प्रलुठामि।]

नायकः—निद्रा मां बाधते । तूष्णीं भव ।

विदूषकः—सअदु भवं सुहप्पबोहाअ । जाव अहं वि सुविस्सं । [शेतां भवान् सुखप्रबोधाय । यावदहमपि स्वप्स्यामि ।]

(द्वावपि स्वपितः ।)

(ततः प्रविशति सज्जलकः ।)

सज्जलकः—एष भोः !

कृत्वा शरीरपरिणाहसुखप्रवेशं
शिक्षाबलेन च बलेन च कर्ममार्गम् ।
गच्छामि भूमिपरिसर्पणघृष्टपार्श्वो
निर्मुच्यमान इव जीर्णतनुर्भुजङ्गः ॥ ५ ॥

भोः ! वृक्षवाटिकापक्षद्वारे सन्धिं छित्वा प्रविष्टोऽस्मि । यावदिदानीं चतुःशालमुपसर्पामि । (सनिर्वेदं विचिन्त्य) भोः

कामं नीचमिदं वदन्तु विबुधाः सुप्तेषु यद्वर्तते
विश्वस्तेषु हि वञ्चनापरिभवः शौर्यं न कार्कश्यता ।
स्वाधीना वचनीयतापि तु वरं बद्धो न सेवाञ्जलि-
र्मार्गश्चैष नरेन्द्रसौप्तिकवधे पूर्वं कृतो द्रौणिना ॥ ६ ॥

(विचिन्त्य)

लुब्धोऽर्थवान् साधुजनावमानी वणिक् स्ववृत्तावतिकर्कशश्च ।
यस्तस्य गेहं यदि नाम लप्स्ये भवामि दुःखोपहतो न चित्ते॥७॥

यद्वा तद्वा भवतु । किं वा न कारयति मन्मथः । यावदारभे कर्म । भोः !

देशः कोनु जलावसेकशिथिलश्छेदादशब्दो भवेद्
भित्तीनां क्वनु दर्शितान्तरसुखः सन्धिः करालो भवेत् ।
क्षारक्षीणतया चलेष्टककृशं हर्म्यं क्व जीर्णं भवेत्
कुत्र स्त्रीजनदर्शनं च न भवेत् स्वन्तश्च यत्नो भवेत् ॥ ८ ॥

(परिक्रम्य) इयं वास्तुविभागक्रिया। सोपस्नेहतया गृहविशिष्ट इवायं भवनविन्यासः। इह तावत् प्रवेशावकाशं करिष्ये। भोः! कीदृश इदानीं सन्धिच्छेदः कर्तव्यः स्यात्।

सिंहाक्रान्तं पूर्णचन्द्रं झषास्यं चन्द्रार्धं वा व्याघ्रवक्त्रं त्रिकोणम्।
सन्धिच्छेदः पीठिका वा गजास्यमस्मत्पक्ष्या विस्मितास्ते कथं स्युः॥९॥

भवतु, सिंहाक्रान्तमेव च्छेदयिष्ये।

विदूषकः–भो! जागत्ति खु भवं, णहि। [भोः! जागर्ति खलु भवान्, नहि।]

नायकः–किमर्थम्।

विदूषकः–अहं खु दाव कत्तव्वकरत्थीकिदसङ्केदो विअ सक्किअसमणओ णिद्दं ण लभामि। वामं खु मे अक्खि फन्देदि। चोरो सन्धिं छिन्ददी विअ पेक्खामि। जइ ईदिसी अवत्था अत्थाणं, जादीए दरिद्दो एव्व होमि। [अहं खलु तावत् कर्तव्यकरस्त्रीकृतसङ्केत इव शाक्यश्रमणको निद्रां न लभे। वामं खलु मेऽक्षि स्पन्दते। चोरः सन्धिं छिनत्तीव पश्यामि। यदीदृश्यवस्थार्थानां, जात्या दरिद्र एव भवामि।]

नायकः–मूर्ख! धिक् त्वाम्। दारिद्र्यमभिलषसि।

सज्जलकः-अथ केनेदानीं सन्धिच्छेदमार्गः सूचयितव्यः स्यात्। नन्विदं दिवा ब्रह्मसूत्रं रात्रौ कर्मसूत्रं भविष्यति।

अद्यास्य भित्तिषु मया निशि पाटितासु
च्छेदात् समासु सकृदर्पितकाकलीपु।
काल्यं विषादविमुखः प्रतिवेशवर्गो
दोषांश्च मे वदतु कर्मसु कौशलं च॥ १०॥

नमः खरपटाय। नमो रात्रिगोचरेभ्यो देवेभ्यः। (तथा करोति।)

हन्त अवसितं कर्म । प्रविशामस्तावत् । (प्रविश्य) अये ! ज्वलति दीपः । अपसरामि तावत् । धिक्, सज्जलकः खल्वहम् ।

मार्जारः प्लवने वृकोऽपसरणे श्येनो गृहालोकने
 निद्रा सुप्तमनुष्यवीर्यतुलने संसर्पणे पन्नगः ।
माया वर्णशरीरभेदकरणे वाग् देशभाषान्तरे
 दीपो रात्रिषु सङ्कटे च तिमिरं वायुः स्थले नौर्जले ॥ ११ ॥

(सर्वतो विलोक्य) आगन्तुकत्वादविदितसमृद्धिविस्तरः केवलं भवनप्रत्ययादिह प्रविष्टोऽस्मि । न चेदानीं कश्चित् परिच्छदविशेषं पश्यामि । किन्नुखलु दरिद्र एवायम् । उताहो अयं संयमननिरर्थकं द्रष्टव्यं धारयति । अथवा, अभिजातोऽयं भवनविन्यासः । उपभुक्तप्रनष्टविभवेनानेन भवितव्यम् ।

तथा विभवमन्दोऽपि जन्मभूमिव्यपेक्षया ।
गृहं विक्रयकालेऽपि नीलस्तेहेन रक्षति ॥ १२ ॥

भवतु पश्यामस्तावत् । अथवा, न खलु मे तुल्यावस्थः कुलपुत्रः पीडयितव्यः । गच्छामि तावत् ।

विदूषकः—भो ! गह्ण एदं सुवण्णभण्डअं । [भो गृहाणैतत् सुवर्णभाण्डम् ।]

सज्जलकः—कथं सुवर्णभाण्डमित्याह । किं मां दृष्ट्वाभिभाषते । आहोस्वित् सत्त्वलाघवात् स्वप्नायते । भवतु पश्यामस्तावत् । (दृष्ट्वा) भूतार्थं सुप्त एवायम् । तथाहि,

निःश्वासोऽस्य न शङ्कितो न विषमस्तुल्यान्तरं जायते
 गात्रं सन्धिषु दीर्घतामुपगतं शय्याप्रमाणाधिकम् ।
दृष्टिर्गाढनिमीलिता न चपलं पक्ष्मान्तरं जायते
 दीपं चैव न मर्षयेदभिमुखः स्याल्लक्षसुप्तो यदि ॥ १३ ॥

कनुखलु तत्। अये जर्जरप्रावरणैकदेशे दीपप्रभाव्यक्तीकृतरूपं दृश्यते। सुपरिगृहीतमनेन। अयमत्र प्राप्तकालः। इमे मया गृहीताः शलभाः। दीपनिर्वापणार्थमेकं मुञ्चामि। (भ्रमरकरण्डकादेकं मुञ्चति।) अये एष दीपं निर्वाप्य पतति।

विदूषकः—अविहा णिव्वाविदो दीवो दाणिं। मुसिदो म्हि। भो चारुदत्त! गह्ण एदं सुवण्णाळङ्कारं। अहं खु भीदीए उप्पहप्पवुत्तो विअ वणिजो णिद्दं ण ळभाभि। मम बम्हत्तणेण साविदो सि, जइ ण गह्णसि। [अविहा निर्वापितो दीप इदानीम्। मुषितोऽस्मि। भोश्चारुदत्त! गृहाणेमं सुवर्णालङ्कारम्। अहं खलु भीत्योत्पथप्रवृत्त इव वणिग् निद्रां न लभे। मम ब्रह्मत्वेन शापितोऽसि, यदि न गृह्णासि।]

सज्जलकः—किमत्र शपथपरिग्रहेण। एष प्रतिगृह्णामि। (गृह्णाति।)

विदूषकः—(दत्त्वा) अहं विक्किणिदभण्डओ विअ वणिजओ सुहं सइस्सं। [अहं विक्रीतभाण्डक इव वणिक् सुखं शयिष्ये।]

सज्जलकः—सुखं स्वपिहि महाब्राह्मण!। (विचिन्त्य) भोः! ब्राह्मणेन विश्वासाद् दीयमानं मया हर्तव्यमासीत्।

धिगस्तु खलु दारिद्र्यमनिर्वेदं च यौवनम्।
यदिदं दारुणं कर्म निन्दामि च करोमि च ॥ १४ ॥

(नेपथ्ये पटहशब्दः क्रियते।)

सज्जलकः—(कर्णं दत्त्वा) अये प्रभातसमयः संवृत्तः। अपसरामि तावत्।

(निष्क्रान्तः सज्जलकः।)

(प्रविश्य)

चेटी—(साक्रन्दम्) अय्यमेत्तेअ! अम्हाणं रुक्खवाडिआपक्खदुवाळे सन्धिं छिन्दिअ चोरो पविट्ठो। [आर्यमैत्रेय! अस्माकं

वृक्षवाटिकापक्षद्वारे सन्धिं छित्वा चोरः प्रविष्टः ।]

विदूषकः–(सहसोत्थाय) किं भणादि होदी । [किं भणति भवती ।]

(चेटी रुक्खवाडिअत्ति पठति ।)

विदूषकः–चोरं छिन्दिअ सन्धी पविट्ठो । [चोरं छित्वा सन्धिः प्रविष्टः ।]

चेटी–हदास ! सन्धिं छिन्दिअ चोरो पविट्ठो । [हताश ! सन्धिं छित्वा चोरः प्रविष्टः ।]

विदूषकः–आअच्छ णं दंसेहि । [आगच्छ ननु दर्शय ।]

चेटी–(परिक्रम्य) एदं । [एतत् ।]

विदूषकः–अविहा दासीएवुत्तेण कुक्कुरेण पवेसो किदो । भोदि ! आअच्छ, चारुदत्तस्स पिअं णिवेदेमि ।

(उभावुपगम्य)

भो चारुदत्त ! पिअं दे णिवेदेमि ।

[अविहा दास्याःपुत्रेण कुक्कुरेण प्रवेशः कृतः । भवति ! आगच्छ चारुदत्तस्य प्रियं निवेदयामि । भोश्चारुदत्त ! प्रियं ते निवेदयामि ।]

नायकः–(बुद्धा) किं मे प्रियम् । ननु वसन्तसेना प्राप्ता ।

विदूषकः–ण खु वसन्तसेणा, वसन्तसेणो पत्तो । [न खलु वसन्तसेना, वसन्तसेनः प्राप्तः ।]

नायकः–रदनिके ! किमेतत् ।

चेटी–भट्टिदारअ ! अम्हाणं रुक्खवाडिआपक्खदुवारे सन्धिं छिन्दिअ चोरो पविट्ठो । [भर्तृदारक ! अस्माकं वृक्षवाटिकापक्षद्वारे सन्धिं छित्वा चोरः प्रविष्टः ।]

नायकः–किं चोरः प्रविष्टः ।

विदूषकः–भो वअस्स ! सव्वहा तुवं भणासि, मुक्खो मेत्तेओ अपण्डिदो मेत्तेओ त्ति । णं मए सोभणं किदं तं सुवण्णभण्डअं तव हत्थं समप्पअन्तेण । [भो वयस्य ! सर्वथा त्वं भणसि, मूर्खो

मैत्रेयोऽपण्डितो मैत्रेय इति । ननु मया शोभनं कृतं तत् सुवर्णभाण्डकं तव हस्ते समर्पयता ।]

नायकः–किं भवता दत्तम् ।

विदूषकः–अहइं । [अथकिम् ।]

नायकः–कस्यां वेलायाम् ।

विदूषकः–अद्धरत्ते । [अर्धरात्रे ।]

नायकः–किमर्धरात्रे । बाढं दत्तम् ।

विदूषकः–भो चारुदत्त ! जं वेळं पडिवुद्धो आसि, तस्सिं वेळाअं खु दिण्णं । [भोश्चारुदत्त ! यस्यां वेलायां प्रतिबुद्ध आसीः, तस्यां वेलायां खलु दत्तम् ।]

नायकः–हन्त हृतं सुवर्णभाण्डकम् ।

विदूषकः–दाणिं मे हत्थे पडिच्छिदु अत्तभवं । [इदानीं मम हस्ते प्रयच्छत्वत्रभवान् ।]

नायकः–(आत्मगतम्)

कः श्रद्धास्यति भूतार्थं सर्वो मां तुलयिष्यति ।
शङ्कनीया हि दोषेषु निष्प्रभावा दरिद्रता ॥ १५ ॥

(प्रविश्य)

ब्राह्मणी–रदणिए ! रदणिए ! आअच्छ । णहि सुणादि । कवाडसद्दं दाव करिस्सं । (तथा करोति ।) [रदनिके ! रदनिके ! आगच्छ । नहि शृणोति । कवाटशब्दं तावत् करिष्यामि ।]

चेटी–हं, कवाडसद्दो विअ । भट्टिदारिआ मं सद्दावेदि । (परिक्रम्य) भट्टिदारिए ! इअम्हि । [हं, कवाटशब्द इव । भर्तृदारिका मां शब्दापयति । भर्तृदारिके ! इयमस्मि ।]

ब्राह्मणी–ण परिक्खदो ण वावादिदो अय्यउत्तो अय्यमेत्तेओ वा । [न परिक्षतो न व्यापादित आर्यपुत्र आर्यमैत्रेयो वा ।]

चेटी–कुसळी भट्टिदारओ अय्यमेत्तेओ अ । जो तस्स जणस्स अळङ्कारो चोरेण गहीदो । [कुशली भर्तृदारक आर्यमैत्रेयश्च । यस्तस्य जनस्यालङ्कारश्चोरेण गृहीतः ।]

ब्राह्मणी–किं भणासि चोरेण गहीदत्ति । [किं भणसि चोरेण गृहीत इति ।]

चेटी–अहइं । [अथकिं ।]

ब्राह्मणी–किंणुखु तस्स जणस्स दादव्वं भविस्सदि । अहव एदं दइस्सं । (कर्णौ स्पृष्ट्वा) हद्धि ताळीपत्तं खु एदं । सो दाणि परिअओ मं विळम्बेदि । किं दाणि करिस्सं । (विचिन्त्य) भोदु, दिट्ठं । मम ञ्आदिकुळादो ळद्धा सदसहस्समुळ्ळा मुत्तावळी । तं पि अय्यउत्तो सोढीरदाए पडिच्छदि । भोदु, एवं दाव करिस्सं । (निष्क्रान्ता ।) [किन्नुखलु तस्मै जनाय दातव्यं भविष्यति । अथवैतद् दास्यामि । हा धिक् तालीपत्रं खल्वेतत् । स इदानीं परिचयो मां विडम्बयति । किमिदानीं करिष्यामि । भवतु, दृष्टम् । मम ज्ञातिकुलाद् लब्धा शतसहस्रमूल्या मुक्तावली । तामप्यार्यपुत्रः शौटीरतया प्रतीच्छति । भवतु, एवं तावत् करिष्यामि ।]

विदूषकः–इमस्स अन्धआरुप्पादिदस्स अवराहस्स किदे भवन्तं सीसेण पसादेमि । दाणिं मे हत्थे पडिच्छदु अत्तभवं । [अस्यान्धकारोत्पादितस्यापराधस्य कृते भवन्तं शीर्षेण प्रसादयामि । इदानीं मे हस्ते प्रयच्छत्वत्रभवान् ।]

नायकः–किं भवानिदानीं मां बाधते ।

भवांस्तावदविश्वासी शीलज्ञो मम नित्यशः ।
किं पुनः स कलाजीवी वञ्चनापण्डितो जनः ॥ १६ ॥

विदूषकः–मण्णे मए मन्दभाग्गेण कुम्भीळस्स हत्थे दिण्णं । (विषण्णस्तिष्ठति ।) [मन्ये मया मन्दभाग्येन कुम्भीलस्य हस्ते दत्तम् ।]

(प्रविश्य)

ब्राह्मणी–रदणिए ! अय्यमेत्तेअं सद्दावेहि । [रदनिके ! आर्यमैत्रेयं शब्दापय ।]

चेटी–अय्यमेत्तेअ ! भट्टिदारिआ तुमं सद्दावेदि । [आर्यमैत्रेय ! भर्तृदरिका त्वां शब्दापयति ।]

विदूषकः–भोदि ! किं मं । [भवति ! किं माम् ।]

चेटी–आम । [आम ।]

विदूषक:–एस आअच्छामि । (उपसर्पति ।) [एष आगच्छामि ।]

ब्राह्मणी–अय्यमेत्तेअ ! इमं पडिग्गहं पडिग्गह्ण । [आर्यमैत्रेय ! इमं प्रतिग्रहं प्रतिगृहाण ।]

विदूषकः–अवत्थाविरुद्धो खु अअं पदाणविभवो । कुदो एदस्स आगमो । [अवस्थाविरुद्धः खल्वयं प्रदानविभवः । कुत एतस्यागमः ।]

ब्राह्मणी–णं सट्ठिं उववसामि । सव्वसारविभवेण बम्हणेण सोत्थि वाअइदव्वं त्ति एसो इमस्स आगमो । [ननु षष्ठीमुपवसामि । सर्वसारविभवेन ब्राह्मणेन स्वस्ति वाचयितव्यमित्येषोऽस्यागमः ।]

विदूषक:–अट्ठमी खु अज्ज । [अष्टमी खल्वद्य ।]

ब्राह्मणी–पमादादो अदिक्कमो किदो । अज्ज पूआ णिव्वत्तीअदि । [प्रमादाद् अतिक्रमः कृतः । अद्य पूजा निर्वर्त्यते ।]

विदूषक:–अणणुरूवदाए पदाणस्स अणुक्कोसो विअ पडिभादि । (जनान्तिकम्) रदणिए ! किं करिस्सं । [अननुरूपतया प्रदानस्यानुक्रोश इव प्रतिभाति । रदनिके ! किं करिष्यामि ।]

चेटी–(अपवार्य) किंणुखु तस्स जणस्स दादव्वं भविस्सदि त्ति एदण्णिमित्तं भट्टिदारओ सन्तप्पदि त्ति भट्टिदारिआ तव हत्थे दइअ अय्यउत्तं अणिरिणं करिस्सामि त्ति एवं करेदि । ता गह्ण

एदं । [किन्नुखलु तस्मै जनाय दातव्यं भविष्यतीत्येतन्निमित्तं भर्तृदारकः संतप्यत इति भर्तृदारिका तव हस्ते दत्त्वार्यपुत्रमनृणं करिष्यामीत्येवं करोति । तद् गृहाणैतत् ।]

ब्राह्मणी–उदअसम्भवदाए मुत्तावळीए तव अ दुळ्ळहदाए उवआरो विस्सरिदो । गह्ण एदं । (ददाति ।) [उदकसम्भवतया मुक्तावल्यास्तव च दुर्लभतयोपचारो विस्मृतः । गृहाणैतत् ।]

विदूषकः–(गृहीत्वा) सव्वं दाव चिट्ठदु । रोदिदी विअ होदीए दिट्ठी । [सर्वं तावत् तिष्ठतु । रोदितीव भवत्या दृष्टिः ।]

ब्राह्मणी–देवउळधूमेण रोदाविदा । [देवकुलधूमेन रोदिता ।]

विदूषकः–साविदासि तत्तहोदा चारुदत्तेण, जइ अळिअं भणासि । [शापितासि तत्रभवता चारुदत्तेन, यद्यलीकं भणासि ।]

ब्राह्मणी–हद्धि । (निष्क्रान्ता ।) [हा धिक् ।]

विदूषकः–एसा वाआए दुक्खं रक्खिअ अस्सूहि सूइअ गआ । (उपगम्य) भो ! इदं । [एषा वाचा दुःखं रक्षित्वाश्रुभिः सूचयित्वा गता । भोः ! इदम् ।]

नायकः–किमेतत् ।

विदूषकः–सरिसकुळदारसङ्गहस्स फळं । [सदृशकुलदारसंग्रहस्य फलम् ।]

नायक–किं ब्राह्मणी मामनुकम्पते ।

विदूषकः–एवं विअ । [एवमिव ।]

नायकः–धिगात्मानम् । अद्य हतोऽस्मि ।

मयि द्रव्यक्षयक्षीणे स्त्रीद्रव्येणानुकम्पितः ।
अर्थतः पुरुषो नारी या नारी सार्थतः पुमान् ॥ १७ ॥

विदूषकः–तत्तहोदी हिअएण तुमं याचेदि । अहं सीसेण याचेमि । गह्ण एदं । [तत्रभवती हृदयेन त्वां याचते । अहं शीर्षेण याचे । गृहाणैतत् ।]

नायकः—तथा । (गृहीत्वा) वयस्य ! इमां मुक्तावलीं गृहीत्वा वसन्तसेनायाः सकाशं गच्छ ।

अर्थेषु काममुपलभ्य मनोरथो मे
स्त्रीणां धनेष्वनुचितं प्रणयं करोति ।
माने च कार्यकरणे च विलम्बमानो
धिग् भोः ! कुलं च पुरुषस्य दरिद्रतां च ॥ १८ ॥

विदूषकः—अहो अप्पमुल्लस्स सुवण्णभण्डअस्स किदे सदसहस्समुल्ला मुत्तावळी णीआदइदव्वा । [अहो अल्पमूल्यस्य सुवर्णभाण्डकस्य कृते शतसहस्रमूल्या मुक्तावली निर्यातयितव्या ।]

नायकः—वयस्य ! मा मैवम् ।

यं समालक्ष्य विश्वासं न्यासोऽस्मासु कृतस्तया ।
तस्यैतन्महतो मूल्यं प्रत्ययस्य प्रदीयताम् ॥ १९ ॥

(निष्क्रान्ताः सर्वे ।)

तृतीयोऽङ्कः ।

अथ चतुर्थोऽङ्कः ।

(ततः प्रविशति सोत्कण्ठा वसन्तसेना, चित्रफलकामादाय वर्तिकाकरण्डहस्ता चेटी च ।)

गणिका—हञ्जे ! पेक्खसि सरिसो तस्स जणस्स । [हञ्जे ! पश्यसि सदृशस्तस्य जनस्य ।]

चेटी—अज्जुए ! तस्सिं हत्थिविमद्दकोळाहळे बहुमाणपय्यत्थाए दिट्ठीए दूरदो दिट्ठो सो भट्टिदारओ ईदिसो एव्व । [अज्जुके ! तस्मिन् हस्तिविमर्दकोलाहले बहुमानपर्यस्तया दृष्ट्या दूरतो दृष्टः स भर्तृदारक ईदृश एव ।]

गणिका—तुमं दाव दक्खो वेसवासजणो त्ति जणवादं पूरअन्ती अळिअं भणासि । [त्वं तावद् दक्षो वेशवासजन इति जनवादं पूरयन्त्यलीकं भणसि ।]

चेटी—किं एदं वेसवासजणो सव्वो दक्खिणो होइ त्ति । पेक्खदु अज्जुआ चम्पआरामे पिचुमन्दा जाअन्ति । अदिसरिस त्ति मम हिअअं अहिरमदि । परमत्थदो एव्व पसंसीअदि, णं कामदेवो । [किमेतद् वेशवासजनः सर्वो दक्षिणो भवतीति । पश्यत्वज्जुका चम्पकारामे पिचुमन्दा जायन्ते । अतिसदृश इति मम हृदयमभिरमते । परमार्थत एव प्रशस्यते, ननु कामदेवः ।]

गणिका—हञ्जे ! सहीजणेण अवहसणीअत्तणं अत्तणो परिहरामि । [हञ्जे ! सखीजनेनापहसनीयत्वमात्मनः परिहरामि ।]

चेटी—एदं जुज्जइ । सहीजणसपत्तिओ गणिआजणो णाम । [एतद् युज्यते । सखीजनसपत्नीको गणिकाजनो नाम ।]

(ततः प्रविशत्याभरणहस्तापरा चेटी ।)

चेटी—सुहं अज्जुआए । [सुखमज्जुकायाः ।]

गणिका—हञ्जे ! साअदं दे । [हञ्जे ! स्वागतं ते ।]

चेटी—अज्जुए ! अत्ता आणवेदि—इदं दुवारं पविट्ठं पोक्खरं उवावत्तिदं पहवणं ! ता तुवरमाणमण्डणा गहीदावउण्ठणा आअच्छदु त्ति । इह अळङ्कारं अळङ्करेदु अज्जुआ । [अज्जुके ! अम्बाज्ञापयति—इदं द्वारं प्रविष्टं पौष्करमुपावर्तितं प्रवहणम् । तत् त्वरमाणमण्डना गृहीतावगुण्ठनागच्छत्विति । इहालङ्कारमलङ्करोत्वज्जुका ।]

गणिका—किं अय्यचारुदत्तो मण्डइस्सिदि । [किमार्यचारुदत्तो मण्डयिष्यति ।]

चेटी—णहि, जेण अळङ्कारो पेसिदो सो राअसाळो सण्ठाणो। [नहि, येनालङ्कारः प्रेषितः स राजस्यालः संस्थानः ।]

गणिका—अवेहि अविणीदे ! । [अपेह्यविनीते ।]

चेटी—पसीददु पसीददु अज्जुआ। सन्देसं खु अहं मन्तेमि। (पादयोः पतति।) [प्रसीदतु प्रसीदत्वज्जुका। सन्देशं खल्वहं मन्त्रये।]

गणिका—उट्ठेहि उट्ठेहि। कुसन्देसं असूआमि, ण तुवं। [उत्तिष्ठोत्तिष्ठ। कुसन्देशमसूयामि, न त्वाम्।]

चेटी—किं अहं अत्तं भणामि। [किमहमम्बां भणामि।]

गणिका—भणेहि अत्तं—जदा अय्यचारुदत्तो अभिसारइदव्वो तदा मण्डेमि त्ति। [भणाम्बां——यदार्यचारुदत्तोऽभिसारयितव्यस्तदा मण्डयामीति।]

चेटी—तह। (निष्क्रान्ता।) [तथा।]

(ततः प्रविशति सज्जलकः ।)

सज्जलकः—

कृत्वा निशायां वचनीयदोषं निद्रां च हित्वा तिमिरं भयं च।
स एव सूर्योदयमन्दवीर्यः शनैर्दिवाचन्द्र इवास्मि भीतः ॥ १ ॥

दिष्ट्या कर्मान्ते प्रभातम्। यावदिदानीं वसन्तसेनायाः परिचारिकाया मदनिकाया निष्क्रयार्थं मयेदं कृतम्। (परिक्रम्य) इदं वसन्तसेनाया गृहम्। यावत् प्रविशामि। (प्रविश्य) किन्तु-खल्वभ्यन्तरस्था मदनिका। अथवा, पूर्वाह्णे गणिकानामभ्यन्तरे सान्निध्यम्। अतस्तत्रैव तया भवितव्यम्। यावच्छब्दापयामि। मदनिके! मदनिके!।

चेटी—(आकर्ण्य) सज्जळअस्स विअ सरो। वावुदा अज्जुआ। ता उवसप्पिस्सं। (उपगम्य) इअम्हि। [सज्जलकस्येव स्वरः। व्यापृताज्जुका। तदुपसर्पिष्यामि। इयमस्मि।]

सज्जलकः—इतस्तावत् ।

चेटी—किं तुवं सङ्किदवण्णो विअ । [किं त्वं शङ्कितवर्ण इव ।]

सज्जलकः—न खलु, किञ्चित् कथयितुकामः ।

गणिका—हञ्जे ! इमं चित्तफळअं सअणीए ट्ठावेहि । (विलोक्य) कहिं गआ हदासा । अहव अदूरगआए होदव्वं । जाव णं पेक्खिस्सं । (परिक्रम्यावलोक्य) अम्मो इअं सा अदिसिणिद्धाए दिट्ठीए केणवि मणुस्सेण पिबन्ती विअ सह मन्तअन्ती चिट्ठइ । तक्केमि एसो जोकोवि क्कएण मं याचेदि । [हञ्जे । इदं चित्रफलकं शयनीये स्थापय । कुत्र गता हताशा । अथवा अदूरगतया भवितव्यम् । यावदेनां प्रेक्षिष्ये । अम्मो इयं सातिस्निग्धया दृष्ट्या केनापि मनुष्येण पिबन्तीव सह मन्त्रयमाणा तिष्ठति । तर्कयाम्येष यःकोऽपि क्रयेण मां याचते ।]

सज्जलकः—श्रूयतां रहस्यम् ।

गणिका—अजुत्तं पररहस्सं सोदुं, अहं गमिस्सं । [अयुक्तं पररहस्यं श्रोतुम्, अहं गमिष्यामि ।]

सज्जलकः—अपि वसन्तसेना (इत्यर्धोक्ते)

गणिका—अहं अहिइदा एदाअं कहाअं । होदु, सुणिस्सं दाव भविस्सदि । (पुनः प्रतिनिवृत्य स्थिता ।) [अहमधिकृतैतस्यां कथायाम् । भवतु, श्रोष्यामि तावद् भविष्यति ।]

सज्जलकः—किं दास्यति त्वां निष्क्रयेण ।

गणिका—सो एव्व एसो । होदु, सुणिस्सं । [स एवैषः । भवतु, श्रोष्यामि ।]

चेटी—सज्जळअ ! ममप्पदाणं पुढमं एव अज्जुआए उत्तं । [सज्जलक ! मम प्रदानं प्रथममेवाज्जुकयोक्तम् ।]

सज्जलकः—तेन हीममस्यै प्रयच्छ, एवं वक्तव्या च—

अयं तव शरीरस्य प्रमाणादिव निर्मितः ।
अप्रकाश्यो ह्यलङ्कारो मत्स्नेहाद् धार्यतामिति ॥ २ ॥

चेटी–पेक्खामि दाव । [पश्यामि तावत् ।]

सज्जलकः–गृह्यताम् । (दर्शयति ।)

चेटी–दिट्ठपुरुवो विअ अअं अळङ्कारो । [दृष्टपूर्व इवायमलङ्कारः ।]

गणिका–ममकेरओ विअ अअं अळङ्कारो । [मदीय इवायमलङ्कारः ।]

चेटी–भणाहि भणाहि । को इमस्स आअमो । [भण भण । कोऽस्यागमः ।]

सज्जलकः–त्वत्स्नेहात् साहसं कृतम् ।

उभे–हं, साहसिओ । [हं, साहसिकः ।]

चेटी–(आत्मगतम्) आ, अज्जुआए खु इमस्स आइदी कम्मदारुणदाए उव्वेअणीआ संवुत्ता । (प्रकाशम्) हद्धि मम किदे उभअं संसइदं संवुत्तं––तव सरीरं चारित्तं च । [आ, अज्जुकायाः खल्वस्याकृतिः कर्मदारुणतयोद्वेजनीया संवृत्ता । हा धिग् मम कृते उभयं संशयितं संवृत्तं––तव शरीरं चारित्रं च ।]

सज्जलकः–उन्मत्तिके ! साहसे खलु श्रीर्वसति ।

चेटी–अपण्डिदो खु सि । को हि णाम जीविदेण सरीरं विक्कीणिस्सदि । अह कस्स गेहे इअं विस्सासवञ्चणा किदा । [अपण्डितः खल्वसि । को हि नाम जीवितेन शरीरं विक्रेष्यति । अथ कस्य गेहे इयं विश्वासवञ्चना कृता ।]

सज्जलकः–यथा प्रभाते मया श्रुतं––श्रेष्ठिचत्वरे प्रतिवसति सार्थवाहपुत्रश्चारुदत्तो नाम ।

उभे–हुम् ।

सज्जलकः–अयि,

विषादस्त्रस्तसर्वाङ्गी सम्भ्रमोत्फुल्ललोचना ।
मृगीव शरविद्धाङ्गी कम्पसे चानुकम्पसे ॥ ३ ॥

चेटी—सच्चं भणाहि । सत्थवाहकुळे साहसं करन्तेण तुए कोच्चि कुळवुत्तो सत्थेण अत्थि परिक्खदो वावादिदो वा । [सत्यं भण । सार्थवाहकुले साहसं कुर्वता त्वया कश्चित् कुलपुत्रः शस्त्रेणास्ति परिक्षतो व्यापादितो वा ।]

गणिका—सुट्ठु, मए वि पुच्छिदव्वं एदाए पुच्छिदं । [सुष्ठु, मयापि प्रष्टव्यमेतया पृष्टम् ।]

सज्जलकः—मदनिके ! एतावत् किं न पर्याप्तं, द्वितीयमप्यकार्यं करिष्यामि । न खल्वत्र शस्त्रेण कश्चित् परिक्षतो व्यापादितो वा ।

चेटी—सज्जळअ ! सच्चं । [सज्जलक ! सत्यम्]

सज्जलकः—सत्यम् ।

चेटी—साहु सज्जळअ ! पिअं मे । [साधु सज्जलक ! प्रियं मे ।]

सज्जलकः—किं किं प्रियमित्याह । ईदृशं मदनिके !

त्वत्स्नेहबद्धहृदयो हि करोम्यकार्यं
सन्तुष्टपूर्वपुरुषेऽपि कुले प्रसूतः ।
रक्षामि मन्मथगृहीतमिदं शरीरं
मित्रं च मां व्यपदिशस्यपरं च यासि ॥ ४ ॥

चेटी—सज्जळअ ! सुणाहि । अज्जुआए अअं अळङ्कारो । (कर्णे) एवं विअ । [सज्जलक ! श्रृणु, । अज्जुकाया अयमलङ्कारः । एवमिव ।]

सज्जलकः—एवम् ।

अज्ञानाद् या मया पूर्वं शाखा पत्रैर्वियोजिता ।
छायार्थी ग्रीष्मसन्तप्तस्तामेव पुनराश्रितः ॥ ५ ॥

गणिका–सन्तप्पदि त्ति तक्केमि एदेण अकय्यं किदं त्ति। [संतप्यत इति तर्कयामि एतेनाकार्यं कृतमिति।]

सज्जलकः–मदनिके! एवं गते किं कर्तव्यम्।

चेटी–तहिं एव णिय्यादेहि, णहि मण्डइस्सदि अज्जुआ। [तत्रैव निर्यातय, नहि मण्डयिष्यत्यज्जुका।]

सज्जलकः–अथेदानीं सोऽमर्षान्मां चोर इति राक्षिपुरुषैर्ग्राहयिष्यति चेदत्र किं करिष्यामि।

चेटी–मा भाआहि भाआहि। कुळवुत्तो खु सो गुणाणं परितुस्सदि। [मा बिभीहि बिभीहि। कुलपुत्रः खलु स गुणानां परितुष्यति।]

गणिका–साहु भद्दे! अवत्तव्वासि, अळङ्किदा विअ एदेण वअणेण। [साधु भद्रे! अवक्तव्यासि, अलङ्कृतेवैतेन वचनेन।]

सज्जलकः–सर्वथा न शक्ष्याम्यहं तत्र गन्तुम्।

चेटी–अअं अण्णो उवाओ। [अयमन्य उपायः।]

गणिका–एदे गुणा वेसवासस्स। [एते गुणा वेशवासस्य।]

सज्जलकः–कोऽन्य उपायः।

चेटी–णं तव रूपज्ञा अज्जुआ अवि सत्थवाहपुत्तो अ। [ननु तव रूपज्ञाज्जुकापि सार्थवाहपुत्रश्च।]

सज्जलकः–न खलु।

चेटी–तेण हि इमं दाव अळङ्कारं तस्स सत्थवाहपुत्तस्स वअणादो अज्जुआए णिय्यादेहि। एवं च किदे तुवं रक्खिदो, सो अय्यो अ अणिव्विण्णो भविस्सदि। अहं च पीडिदा ण भविस्सं। आदु अज्जुअं च पुणो वञ्चिअ पुणो एव्व दासभावो भवे। [तेन हीमं तावदलङ्कारं तस्य सार्थवाहपुत्रस्य वचनादज्जुकायै निर्यातय। एवं च कृते त्वं रक्षितः, स आर्यश्चानिर्विण्णो भविष्यति। अहं च पीडिता न भविष्यामि। अथवा अज्जुकां च पुनर्वञ्चयित्वा पुनरेव दासभावो भवेत्।]

सज्जलकः–मदनिके ! प्रीतोऽस्मि ।

गणिका–भोदु अब्भन्तरं पविसिअ उवविसामि। (तथा करोति ।) [भवत्वभ्यन्तरं प्रविश्योपविशामि ।]

चेटी–सज्जळअ ! आअच्छ, कामदेवउळे मं पडिवाळेहि । अहं ओसरं जाणिअ अज्जुआए णिवेदेमि । [सज्जलक ! आगच्छ, कामदेवकुले मां प्रतिपालय । अहमवसरं ज्ञात्वाज्जुकायै निवेदयामि।]

सज्जलकः–बाढम् । (निष्क्रान्तः ।)

(ततः प्रविशत्यपरा चेटी।)

चेटी–सुहं अज्जुआए । एसो सत्थवाहपुत्तस्स सआसादो कोच्चि बम्हणो आअदो अज्जुअं पेक्खिदुं । [सुखमज्जुकायाः । एष सार्थवाहपुत्रस्य सकाशात् कश्चिद् ब्राह्मण आगतोऽज्जुकां द्रष्टुम् ।]

गणिका–(सादरम्) गच्छ, सिग्घं पवेसेहि णं । [गच्छ, शीघ्रं प्रवेशयैनम् ।]

चेटी–तह । (उपसृत्य) एदु एदु अय्यो । [तथा । एत्वेत्वार्यः ।]

(प्रविश्य)

विदूषकः–(सर्वतो विलोक्य) अहो गणिआवाडस्स सस्सिरीअदा । णाणापट्टणसमागदेहि आअमिएहि पुत्थआ वाईअन्ति । संओजअन्ति अ आहारप्पआराणि । वीणा वादीअन्ति । सुवण्णआरा अळङ्कारप्पआराणि आदरेण जोजअन्ति । [अहो गणिकावाटस्य सश्रीकता । नानापट्टणसमागतैरागमिकैः पुस्तकानि वाच्यन्ते । संयोज्यन्ते चाहारप्रकाराः । वीणा वाद्यन्ते । सुवर्णकारा अलङ्कारप्रकारानादरेण योजयन्ति ।]

चेटी–एसा अज्जुआ । उवसप्पदु अय्यो । [एषाज्जुका । उपसर्पत्वार्यः ।]

विदूषकः–(उपगम्य) सोत्थि होदीए । [स्वस्ति भवत्यै ।]

गणिका–साअदं अय्यस्स । हञ्जे ! आसणं अय्यस्स पादोदअं च । [स्वागतमार्यस्य । हञ्जे ! आसनमार्यस्य पादोदकं च ।]

विदूषकः–(आत्मगतम्) सव्वं आणेदु वज्जिअ भोअणं । [सर्वमानयतु वर्जयित्वा भोजनम् ।]

चेटी–जं अज्जुआ आणवेदि । (आसनं ददाति पादोदकं च ।) उवविसदु अय्यो । [यदज्जुकाज्ञापयति । उपविशत्वार्यः ।]

विदूषकः–(उपविश्य) पडिच्छदु आसणं भोदी । अहं किञ्चि भणिदुं आअदो । [प्रतीच्छत्वासनं भवती । अहं किञ्चिद् भणितुमागतः ।]

गणिका–(उपविश्य) अवहिदम्हि । [अवहितास्मि ।]

विदूषकः–केत्तिअमत्तं खु तस्स अळङ्कारस्स मुल्लप्पमाणं । [कियन्मात्रं खलु तस्यालङ्कारस्य मूल्यप्रमाणम् ।]

गणिका–किंणिमित्तं खु अय्यो पुच्छदि । [किन्निमित्तं खल्वार्यः पृच्छति ।]

विदूषकः–सुणादु भोदी । तत्तहोदो चारुदत्तस्स गुणप्पच्चाअणणिमित्तं खु तुए अळङ्कारो तहिं णिक्खित्तो । सो तेण जूदे हारिदो । [शृणोतु भवती । तत्रभवतश्चारुदत्तस्य गुणप्रत्यायननिमित्तं खलु त्वयालङ्कारस्तस्मिन् निक्षिप्तः । स तेन द्यूते हारितः ।]

गणिका–जूदे । जुज्जइ । तदो तदो । [द्यूते । युज्यते । ततस्ततः ।]

विदूषकः–तदो तस्स अळङ्कारस्स मुल्लभूदं इमं मुत्तावळिं पडिच्छदु भोदी । [ततस्तस्यालङ्कारस्य मूल्यभूतामिमां मुक्तावलीं प्रतीच्छतु भवती ।]

गणिका–(आत्मगतम्) धिक् खु गणिआभावं । लुद्धात्ति मं तुळअदि । जइ ण पडिच्छे, सो एव्व दोसो भविस्सदि । (प्रकाशम्)

आणेदु अय्यो। [धिक् खलु गणिकाभावम्। लुब्धेति मां तुलयति। यदि न प्रतीच्छामि, स एव दोषो भविष्यति। आनयत्वार्यः।]

विदूषकः–इदं गह्णदु भोदी। [इदं गृह्णातु भवती।]

गणिका–(गृहीत्वा) पडिच्छिदं तए त्ति अय्यो णिवेदेदु। [प्रतीष्टं तयेत्यार्यो निवेदयतु।]

विदूषकः–(आत्मगतम्) कोवि उवआरो वि ण एदाए भणिदो। (प्रकाशम्।) एवं होदु। (दत्त्वा निष्क्रान्तः।) [कोऽप्युपचारोऽपि नैतया भणितः। एवं भवतु।]

गणिका–साहु चारुदत्त! साहु। भाअधेअपरिवुत्तदाए दसाए माणावमाणं रक्खिदं। [साधु चारुदत्त! साधु। भागधेयपरिवृत्तायां दशायां मानावमानं रक्षितम्।]

(प्रविश्य)

मदनिका–अज्जुए! सत्थवाहपुत्तस्स सआसादो कोच्चि मणुस्सो आअदो इच्छइ अज्जुअं पेक्खिदुं। [अज्जुके! सार्थवाहपुत्रस्य सकाशात् कश्चिद् मनुष्य आगत इच्छत्यज्जुकां द्रष्टुम्।]

गणिका–किं दिट्ठपुरुवो णवदंसणो वा। [किं दृष्टपूर्वो नवदर्शनो वा।]

मदनिका–अज्जुए! णहि, तस्सकेरओ त्ति मे पडिभादि। [अज्जुके! नहि, तदीय इति मे प्रतिभाति।]

गणिका–गच्छ, पवेसेहि णं। [गच्छ, प्रवेशयैनम्।]

मदनिका–तह। (निष्क्रान्ता।) [तथा।]

गणिका–अहो रमणिज्जदा अज्ज दिवसस्स। [अहो रमणीयताद्य दिवसस्य।]

(ततः प्रविशति मदनिका सज्जलकेन सह।)

सज्जलकः–कष्टा खल्वात्मशङ्का नाम,

यः कश्चिच्चकितगतिर्निरीक्षते मां सम्भ्रान्तो द्रुतमुपसर्पति स्थितो वा।
सर्वांस्तांस्तुलयति दोषतो मनो मे स्वैर्दोषैर्भवति हि शङ्कितो मनुष्यः॥६॥

मदनिका—एसा अज्जुआ। उवसप्पदु अय्यो। [एषाज्जुका। उपसर्पत्वार्यः।]

सज्जलकः—(उपसृत्य) सुखं भवत्यै।

गणिका—साअदं अय्यस्स। हञ्जे! आसणं देदुं अय्यस्स। [स्वागतमार्यस्य। हञ्जे ! आसनं दीयतामार्याय।]

सज्जलकः—भवतु भवतु। गृहीतमासनम्। त्वरिततरमनुष्ठेयं किञ्चित् कार्यमस्ति।

गणिका—एवं, भणादु अय्यो। [एवं, भणत्वार्यः।]

सज्जलकः—आर्यचारुदत्तेनास्मि प्रेषितः——यस्तावदलङ्कारो मम हस्ते निक्षिप्तः, स त्वसंभोगमलिनतया गृहस्यासान्निध्यात् कौडुम्बिकानां दुरारक्षः। तद् गृह्यताम् इति।

गणिका—इमं तस्स चारुदत्तस्स देदु अय्यो। [इमं तस्मै चारुदत्ताय ददात्वार्यः।]

सज्जलकः—भवति ! न खल्वहं गच्छामि।

गणिका—अहं जाणामि तस्स गेहे साहसं करिअ आणीदो अअं अळङ्कारो। तस्स गुणाणि अणुकम्पेदु अय्यो। [अहं जानामि तस्य गेहे साहसं कृत्वानीतोऽयमलङ्कारः। तस्य गुणाननुकम्पतामार्यः।]

सज्जलकः—(आत्मगतम्) कथं विदितोऽस्म्यनया।

गणिका—को एत्थ, पवहणं दाव अय्यस्स। [कोऽत्र, प्रवहणं तावदार्यस्य।]

मदनिका—णेमिसद्दो विअ सुणीअदि। आअदेण पवहणेण होदव्वं। [नेमिशब्द इव श्रूयते। आगतेन प्रवहणेन भवितव्यम्।]

गणिका—(स्वैराभरणैर्मदनिकामलङ्कृत्य) आरुहदु अय्यो अय्याए सह पवहणं। [आरोहत्वार्य आर्यया सह प्रवहणम्।]

मदनिका—अज्जुए ! किं एदं। [अज्जुके ! किमेतत्।]

गणिका–माखु माखु एवं मन्तिअ । अय्या खु सि दाणिं संवुत्ता। गह्णदु अय्यो । (मदनिकां गृहीत्वा सज्जलकाय प्रयच्छति ।) [माखलु माखल्वेवं मन्त्रयित्वा । आर्या खल्वसीदानीं संवृत्ता । गृह्णात्वार्यः ।]

सज्जलकः–(आत्मगतम्) भोः ! कदा खल्वस्याः प्रतिकर्तव्यं भविष्यति । अथवा, शान्तं शान्तं पापम् ।

नरः प्रत्युपकारार्थी विपत्तौ लभते फलम् ।
द्विषतामेव कालोऽस्तु योऽस्या भवतु तस्य वा ॥ ७ ॥

(तया सह निष्क्रान्तः सज्जलकः ।)

गणिका–चउरिए ! । [चतुरिके ! ।]

(प्रविश्य)

चेटी–अज्जुए ! इअम्हि । [अज्जुके ! इयमस्मि ।]

गणिका–हञ्जे ! पेक्ख जागरन्तीए मए सिविणो दिट्ठो एवं । [हञ्जे! पश्य जाग्रत्या मया स्वप्नो दृष्ट एवम् ।]

चेटी–पिअं मे, अमुदंकणाडअं संवुत्तं । [प्रियं मे, अमृताङ्कनाटकं संवृत्तम् ।]

गणिका–एहि इमं अळङ्कारं गह्णिअ अय्यचारुदत्तं अभिसरिस्सामो । [एहीममलंकारं गृहीत्वार्यचारुदत्तमभिसरिष्यावः ।]

चेटी–अज्जुए ! तह । एदं पुण अभिसारिआसहाअभूदं दुद्दिणं उण्णमिदं । [अज्जुके ! तथा । एतत् पुनरभिसारिकासहायभूतं दुर्दिनमुन्नमितम् ।]

गणिका–हदासे ! मा हु वड्ढावेहि । [हताशे ! माखलु वर्धय ।]

चेटी–एदु एदु अज्जुआ । [एत्वेत्वज्जुका ।]

(निष्क्रान्ते ।)

चतुर्थोऽङ्कः ।

श्लोकानुक्रमणिका ।

CĀRUDATTA

TRANSLATION

Act I

PROLOGUE

(*At the end of the Benediction, enter the Stage-manager.*)

STAGE-MANAGER—I left my house just at dawn to-day and now my eyes are as it were rolling with hunger like two drops of water on a lotus-leaf! (*Walking about*) So I will go home and see if there is any arrangement made. (*Moving about*) This is our house. So I will go in. (*Entering and turning round*) As the floor has been blackened and variegated by the turning round of iron-pots, and there is the scent like the unctious smell of grease when being purified, and here are pious devotees moving about like some auspicious omen, so is it likely that arrangements (of a meal) are ready? Or that in my hunger the whole world appears to me to be made of rice? I will just call my wife. Madam, will you come here a moment?

(*Entering*)

ACTRESS—Here I am, sir; it is a good thing you have come.

STAGE-MANAGER—Madam, is there anything for breakfast in our house?

ACTRESS—Yes, sir.

STAGE-MANAGER—May you live long! thus may you be (ever) the giver of good food!

ACTRESS—Sir, I have been waiting just for you.

STAGE-MANAGER—Well, dear, is there what I want?

ACTRESS—Yes, sir.

STAGE-MANAGER—So may the gods bless you! Now what have you got, my dear?

ACTRESS—There is ghee, raw sugar, curds and rice.

STAGE-MANAGER—All this in our house?

ACTRESS—No, no, in the market.

STAGE-MANAGER—(*Angrily*) Oh, you vile woman, so may your hopes be cut off! And you shall go to perdition. I am like a sheaf of grass lifted high up from the hill-top by a fierce wind and then let fall again.

ACTRESS—Well, well, do not be alarmed. Wait a while, sir. Everything will be ready. Why, I have already got it. You will please assist me, sir, in my fast today.

STAGE-MANAGER—What is the name of this fast of yours, madam?

ACTRESS—It is a fast to get a worthy husband.

STAGE-MANAGER—What, in the next life?

ACTRESS—Quite so.

STAGE-MANAGER—Let all that be. But who has advised you to adopt this fast?

ACTRESS—This pious man, Cūrṇagoṣṭha.

STAGE-MANAGER—Well done, Cūrṇagoṣṭha, well done.

ACTRESS—If you will favour me, sir, then I should like to invite some Brāhmaṇa worthy of our company.

STAGE-MANAGER—A most pious command. So shall I get a good breakfast too. Well then, you go in, madam, and I, on my part, will find a Brāhmaṇa worthy of our company.

ACTRESS—As you command, sir. (*Exit*)

STAGE-MANAGER—Where can I find a poor Brāhmaṇa? (*Looking*) Ah, here comes the noble Maitreya, the Brāhmaṇa who is Cārudatta's friend. So I will invite him. (*Moving round*) Sir, I invite you. In this matter of invitation, do not despise me on the ground of

my poverty. There will be rich food to eat. There is ghee, raw sugar curds, rice, everything; besides, you will have a gift of gold pieces, too.

(*Behind the scenes*)

Well, well, invite somebody else. I am not free.

STAGE-MANAGER—Please to enjoy, good sir, this rice, well prepared with butter and raw sugar and curds, and served with hot curry and condiments, this exquisite rice offered with great respect. (1) (*Exit*)

End of Prologue.

(*Then enter the Vidūṣaka.*)

VIDŪṢAKA—Well, well, invite some one else. I am not free. Well, I say I am not free. What say you? There will be rich food to eat? Well, but I know one would not eat the stone of the very sweetest mango, because that is improper. Now why would you keep on importuning me? I say I am engaged. What say you—'There will be a gift of gold coins?'

Ah, he appears to be repudiated in words (only) but my heart follows him. Oh, misery! That even I should be looking for the invitations of others! I used to pass my days in Cārudatta's house ruminating savoury sweetmeats like a bull at the cross-roads, stuffed up to my very throat, surrounded by a variety of dishes like a painter by numerous pans of paint-dishes that were kept ready throughout the twenty-four hours, seasoned with asafœtida, emitting a sweet fragrance at each breath, commanded by a mere lift of the brow, with numerous drinks thrown in; but the same I, now that the noble Cārudatta is poor, must live the life of common people, like the pigeons, moving about elsewhere for my food and then returning to his house.

And there is another wonderful thing: my belly understands the changed condition. It is satisfied with quite a little; and it will bear a good weight of rice when it is offered. It does not demand what is not offered, nor reject (what is offered). Not that I am not satisfied with such a state of affairs.

Here I have got for the noble Cārudatta, who has performed the religious duties (pertaining) to the sixth day these flowers and this upper garment; so I will be by his side. (*Stepping around and looking*) Here is the noble Cārudatta, lovely and yet pitiful like the moon at dawn, stepping this way after worshipping the household deities according to his means, So I will approach him. (*Exit*)

(*Then enter the Hero offering oblation, the Vidūṣaka, and a maid-servant with wood-sorrel in her hands.*)

HERO, (*Sighing deeply*)—Oh, poverty is indeed a living death to a high-minded person; for

On this threshold of my house, where swans and flocks of cranes separated the flowers from oblations, just there have grown the sprouts of corn of old oblations; and the handful of seeds offered there is eaten by mouths of worms. (2)

VIIDŪṢAKA—Don't you, my friend, worry yourself too much. The young days of a house, like those of a man, are subject to changed conditions. Poverty certainly becomes you who have lost your wealth in charity over the entire land upto the sea, as the loss of light becomes the moon of the dark fortnight.

HERO—Nay, I do not bewail my lost fortune. But the ruin of a man who knows the joys of virtue appears to me to be more frightful; for

Happiness after the experience of misery is glorious

like the sight of a lamp in the midst of darkness; but he who comes to poverty after prosperity lives dead with a body alive. (3)

VIDŪṢAKA—Ah ! friend where has it all gone, such hoards of wealth, the choicest from sea and town ?

HERO, (*Sighing*)—Friend, gone where my fortune is sunk. See,

My wealth is spent in helping my friends; nor do I remember any one that was refused. This my spirit, however, that has paid the price of confidence, does not perish. (4)

(*Gesticulates grief.*)

VIDŪṢAKA—Are you grieving for wealth and prosperity ?

HERO—In truth, I am not brooding over the loss of riches; for it can come again with a turn of fortune; but this is what burns me at heart, that with the loss of the splendour of riches, my friendship towards the good becomes relaxed. (5)

Moreover, if a man be poor his kinsmen will not abide by his words, his magnanimity becomes ridiculous, and the lustre of the moon of character fades away. Without enmity his friends turn away from him and his difficulties multiply; while the evil deeds that others have done are put upon his head. (6)

VIDŪṢAKA—These damnable money transactions are leaving the house like cowherd-boys scared by flies. But the more you brood over the sorrow at loss of wealth, the more will it sprout up like each shoot of an old clump of reeds in spring. So enough of grieving over it.

HERO—Friend, why should I be grieving? Moreover, am I poor

Whose wife will follow my fortunes, and who have a friend in you that will share my joys and woes?

And what is not found with the poor, I have not lost my magnanimity. (7)

(*Enter a courtesan in flurry followed by Viṭa and S'akāra.*)

Śakāra—Stop, stop Vasantasenā, stop.

Why do you go, run, race away stumbling? Well, be pleased, I won't slay you. Just stay; my body is now being burnt by love like a bit of leather fallen in the midst of burning cinders. (8)

Viṭa—Vasantasenā,

Why, with thy grace transformed in fright, thy feet which through instructions in dancing should lightly trip, (now) falling heavily, why dost thou flee like a gazelle frightened by a tiger's pursuit? Why should thine eyes dart sidelong glances that are tremulous and frightened? (9)

Śakāra—Old man, here goes Vasantasenā.

Closely followed by us two like a she-jackal by a couple of hounds, with anklets on, and with the (merry) laughter of her tinkling girdle, she has stolen my heart with the pericardium. (10)

Viṭa—Vasantasenā,

Covering a hundred steps in one step why dost thou glide away like a female snake overwhelmed with the fear of the lord of birds? When I run at full speed, I am like the wind; or can I not indeed, catch thee? (11)

Courtesan, (*Looking around*)—Pallavaka! Pallavaka! Parabhṛtikā! Parabhṛtikā! Madhukarikā! Madhukarikā! Sārikā! Sārikā! Alas, I have lost my servants, so I must protect myself by myself.

Śakāra—Shout away, lady, shout for the sprout, the cuckoo, the bee, the starling, or for the whole month of spring. Who, indeed, can protect you?

Will it be Vāsudeva, the lord of the city of the dead,

or Janamejaya, the son of Kuntī? Seizing thee by the tresses of thy hair, I shall carry thee off as Duśśāsana did Sīta. (12)

Viṭa—Vasantasenā, think of me as a man whose heart is entirely innocent of fear. See,

The darkness of night is familiar to me from the vices of my nature. I have already passed through side-alleys darkened by the murk of black nights. Though it should not be declared before a young woman, yet my witnesses are the guards of the market-place who have escaped being murdered. (13)

Courtesan—Now I am in doubt of my life, since he vaunts his own qualities. How will such abstain from evil deeds?

Viṭa—Lady, do comply with our request. Look you: a request refused generates anger; and what cannot persons like me do when in anger? You are wooed by this powerful hand of mine made long by the sword. Save me and save yourself from the horror of a young woman's murder. (14)

Courtesan—Even his wooing is frightening.

Śakāra—Vasantasenā, the old man speaks well. Surely one should make much of the wooing of a mighty man which is so rare. Look you, girl,

Sharp is the sword, black like a peacock's neck. I will cut off your head or slay you. Have done with provoking men like us. When a person is dead, he surely lives no more. (15)

Courtesan—Good sir, I am but a courtesan who depends for her living on the virtuous satisfaction of the acions of noble families.

Viṭa—Sure, that is why we are after you.

Courtesan—Good sir, what do you seek from me, my person or my ornaments?

Viṭa—A creeper should not be stripped of her flowers. Have done with your ornaments.

Courtesan—Let me not worry myself now.

Śakāra—Vasantasenā, you should make love to me—a prince.

Courtesan—You will rest in peace.

Śakāra—Listen, old man, listen. This Vasantasenā asks me to rest in peace.

Viṭa—(*To himself*) The dolt does not see that she is cursing him! When she says "You will be dead" he thinks she means "Tired". Moreover,

He speaks, gesticulating with all his limbs; and what he says is utterly devoid of sense. His movements are improper, his speech vulgar. Here is a new incarnation of a beast in human form. (16)

(*Aloud*) Vasantasenā, what is it you are saying to my face, so contrary to the ways of courtesans? Look you,

The courtesan's house must be reckoned as the resort of all young men; think of yourself, a courtesan, as a wayside creeper! Your body is like merchandise, to be purchased with money. So serve equally the man you love and the man you hate. (17)

Courtesan—He tests my liking by my birth.

Śakāra—Old man, here is a lane filled with profound darkness. Don't let the girl give us the slip down there. Ever since the festival of the Love-God, she has been in love with the poor merchant's son, the lad Cārudatta, pleasing only to the eye. Here is the side-door of his house.

Courtesan (*Delighted, to herself*)—This is his house. Fortunately the harassment of my enemies brings me close to my beloved. Well, I will do it. (*Slips away.*)

Śakāra—Eh, old man, the wench is lost, she has slipped away.

VIṬA—How could she be lost? Search her out, do search her out.

ŚAKĀRA—Old man, she is nowhere to be seen.

VIṬA—Confound it all, we have been tripped up! Vasantasenā, you will soon be found out.

Although you are not to be seen in the evening dusk, like lightning confined in the maw of a cloud, yet the perfume wafted by the breeze and the jingling ornaments will betray you. (18)

(*The courtesan removes the garland and takes away her ornaments.*)

VIṬA—Ah! how profound is this darkness. For now,

Darkness seems to anoint (my) limbs, and sky to rain down lampblack; while my sight is all profitless to me like service done to a vile person. (19)

Moreover,

As a ready shelter from dangers and also a source thereof, darkness and a dense forest stand equal. For darkness protects both—the one that causes fear and the other that is troubled by it. (20)

Moreover,

My sight, which could take a wide view in light, being all of a sudden sealed by entering darkness, is as though closed though wide open, owing to the gloom. (21)

COURTESAN—The change in the wall (the break in the continuity of the wall) suggests a side-door. And the darkness here is intense as this part (of the house) is not in use. So I shall wait here. (*Stands still.*)

HERO—Maitreya, go, and make oblation to the mothers in the square.

VIDŪṢAKA—I have no faith. Let someone else go.

HERO—What do you mean?

VIDŪṢAKA—My intellect is like a reflection in a mirror, where right appears left and left, right.

HERO—Idiot, one must worship according to one's means; Gods are pleased with one's devotion. So get along.

VIDŪṢAKA—How can I go alone?

HERO—Radanikā, follow this gentleman.

RADANIKĀ—As my master commands.

VIDŪṢAKA—I will take the lamp, lady.

HERO—Let it be, as you think.

VIDŪṢAKA—(*Taking the lamp*) Radanikā, open the side-door.

RADANIKĀ—Very well. (*Gesticulates opening of the door.*)

(*The courtesan extinguishes the lamp with the skirt of her garment*).

VIDŪṢAKA—Alas! Alas!

HERO—Friend, what is it?

VIDŪṢAKA—As I was going out, a gust of wind from the street came massed up through the open side-door and put out the lamp in my hand.

HERO—Idiot, fie upon you!

VIDŪṢAKA—It was only a small mistake. Radanikā, go, wait for me in the square. I will join you in a moment with a lamp from the inner room. (*Exit.*)

MAID—Very well, sir, (*Moves about.*)

COURTESAN—Fortunately the door opens to admit me. I should not worry about my virtue. So I will enter. (*Enters and waits.*)

VIṬA—(*Observing, to himself*) Here is some woman coming out of the house. Good, let me deceive this simpleton with her. (*Aloud*). Here is perfume that appears to be mingled with the incense of a scented bath.

ŚAKĀRA—Ay, old man, I can hear the smell with my ears, but I can't see it properly with my nostrils, they are so full of darkness.

Viṭa—Stop, stop, where are you going? (*Seizes the maid.*)

(*The maid falls to the ground in fright.*)

Śakāra—Catch her, old man, catch her.

Viṭā—Here is she, who spurned the scions of noble families in the pride of her youth, being dragged by her tresses that should be adorned with flowers. (22)

Śakāra—Old man, have you caught her?

Viṭa—Yes, she is caught by the trail of the scent.

Śakāra—Now, I will cut off the head of this slave girl and then kill her.

Viṭa—Just catch hold of her.

Śakāra—(*Seizing the maid*)

Now I have seized this wench, by the head, by the hair, by the tresses, by the locks; now you may coo, or scream or squeal distressingly to the Great Lord, to Śankara, or to the Almighty. (23)

(*Drags the maid with force.*)

Maid—What are you about, gentlemen?

Śarāra—Old man, I can tell from her voice that she is not Vasantasenā.

Viṭa—Don't release her. She is Vasantasenā, and none else.

Being on the stage, and trained in the arts, surely she is clever at speaking with a changed voice; so do not let her go. (24)

(*Entering*)

Vidūṣaka—(*Holding a lamp*) Here I come with the lamp, keeping it alight with the greatest difficulty, as at each step the oil in the bowl is shaken up into waves by the cool breeze blowing down the street.

Maid—(*Kicking S'akāra and crying*) O sir, O Maitreya, is this insult or insolence?

VIDŪṢAKA—None of that, now, none of that. (*Stands in suspense at sight of Viṭa and S'akāra with swords in hand.*)

VIṬA—Why, this is Maitreya, friend to the noble Cārudatta. This, too, is not Vasantasenā. Great Brahmin, we acted thus owing to mistaken identity and not through insolence. Look you, sir,

We were after a certain lady, mistress of her youth, who did not love us ; she gave us the slip ; but through mistaking this lady for her, we have committed this breach of decorum. (25)

ŚAKĀRA—Oh, damn ! She happens to be the maid-servant of that fellow Cārudatta, the son of a poor merchant, and not Vasantasenā. Good, Vasantasenā, good. Entering darkness in between you deceived the old man. And I was deceived by the deceitful tricky wench. That is wholly such a nasty business.

VIDŪṢAKA—Nay, now, this is not right.

VIṬA—Oh Great Brāhmaṇa, here I fold my hands, which is the all-in-all of supplication.

VIDŪṢAKA—Well, well. It is not your fault. The fault is rather mine that I should let you entreat me.

ŚAKĀRA—Old man, you seem to be mightily afraid of that brat Cārudatta, the son of a poor merchant.

VIṬA—Truly, I am afraid of him.

ŚAKĀRA—Why, old man, why ?

VIṬA—Because of his virtues. Look you,

He is rendered poor by the suits of men like me ; nor is there any one who is not adorned by his riches. He is like an extensive lake dried up in summer, but dried up after quenching men's thirst. (26)

Great Brāhmaṇa, please do not tell the merchant's son about this matter.

(*Exit Viṭa.*)

Śakāra—Māriṣa, my lad, sir, speak to the poor merchant's son, the fellow Cārudatta, in my name—the King's brother-in-law, Saṁsthāna salutes you with his turbaned head and says :—the dancing-girl Vasantasenā, fair as gold, the daughter of a courtesan, when pursued per force by two of us, has entered your house with a lot of golden ornaments. She must be handed over tomorrow. Otherwise there will be serious trouble between us. My lad, sir, you can also add—" Let me not, you son of a slave, break your skull like some bulbous root in the throat of a turtle-dove ; let me not crack your head like a ripe wood-apple caught between two doors ".

Vidūṣaka—Well, as you say. (*Frightens the S'akāra with the lamp.*)

Śakāra—(*Looking all round him*) Why, where is the old man ? He is gone ! Alas, the old man !

(*Exit S'akāra.*)

Vidūṣaka—Let us tell the noble gentleman that we have made the offering to the deities. Lady, put away resentment from your heart ; let not a word be said about this business inside the house.

Maid—Sir, sure I am Radanikā.

Vidūṣaka—Come, let us go. (*Both walk about.*)

Hero—My good girl, is the offering to the deities made ?

Courtesan—(*To herself*) He addresses me as his maid. Never mind, I am saved.

Hero—The evening is breezy ; so take this mantle.

Courtesan—(*Takes the mantle ; with joy*) The perfume of the mantle suggests that his youth has not yet lost its ardour.

Hero—Radanikā, you had better enter the inner room.

Courtesan—(*Aside*) I have not the good fortune to enter the inner room.

Hero—Well, why don't you enter ?

blusey

COURTESAN—What am I to say now?
HERO—Why do you tarry, Radanikā?

(*Radanikā and Vidūṣaka advancing*)

MAID—My master, here I am.
HERO—Who, then, is this lady?

Contaminated by my garment which in ignorance I offered her, she shines like a digit of the moon covered up by autumn clouds. (27)

COURTESAN (*Aside*)—He is the same person the loveliness of whose form is revealed in the lamp-light, and for whose sake I bear a body kept together only by sighs.

VIDŪṢAKA—Well, Cārudatta, the king's brother-in-law, Saṁsthāna, salutes you with his turbaned head and says—"The dancing girl, Vasantasenā, the daughter of a courtesan, forcibly carried away by us entered your house with a lot of golden ornaments. She must be handed over tomorrow".

COURTESAN—So he says "forcibly carried away". Well, then, this is the proper time. (*Aloud*) Sir, I seek your protection.

HERO—Don't be afraid, don't be afraid. Is this Vasantasenā?

VIDŪṢAKA—What! Vasantasenā! (*Aside*) Oh Cārudatta, this is that Vasantasenā, who since the festival of the Love-God is acquainted only with your eyes, but is borne by your heart where love is present. So look at her.

HERO—Friend, I see her,

On whom my love is fixed, when the hoard of my wealth is gone; like the wrath of a coward must it subside in my own breast. (28)

COURTESAN—I have done wrong by entering the place without invitation; and so with my bent head I beg your pardon.

HERO—If that be so, I, too, must beg to be excused for having unwittingly treated you as a servant.

VIDŪṢAKA—Like a pair of ill-trained bulls pulling a cart in opposite directions, these two are worrying one another. Now whom may I propitiate ? Well, now I will beseech Radanikā. Radanikā, I beg of you to pardon me.

HERO—Lady, I am your servant. What does love command me to do ?

COURTESAN (*Aside*)—I should really seek what is sweet. But it would be rather improper to stay here on our first meeting—when I came here just by chance. So I will do this. (*Aloud*) If, sir, you are pleased with me, let these my ornaments be left here, for the wicked men pursue me because of my ornaments. And I would like to go home under the protection of the noble gentleman.

HERO—Her suggestion is quite proper. Maitreya, take (the ornaments).

VIDŪṢAKA—Nay, I have no faith.

HERO—Take them, you fool.

VIDŪṢAKA—As you command. Bring them, lady.

(*Courtesan takes off her jewellery and hands it over.*)

VIDŪṢAKA, (*Taking it*)—Radanikā, take these golden ornaments ; and you keep them on the sixth and seventh day. I will keep them on the eighth which is a holiday.

MAID—(*Laughing*) Sure, the young master who is busy with his studies, will find some spare time on that day. Well, bring them, sir. (*Takes them and exit.*)

HERO—Ho, who is there ? Bring a lamp.

VIDŪṢAKA—Sir, there is no oil in the lamp, as there is no love in a courtesan.

HERO—Well, there is no need of a lamp. (*Observing*) Here rises the divine moon, the common lamp of the world. So,

Pale as moist dates, the moon is up to light the royal road, a friend to young women; while through the gloom her white rays descend like streams of milk on dried up mire. (29)

Lady, now you can go on the royal highway. Friend, follow the lady.

VIDŪṢAKA—As you command. Come along, lady, come.

(*Exeunt Omnes.*)

End of Act I.

Act II

(*Then enter the Courtesan and a Maid.*)

COURTERSAN—What next?

MAID—But I said nothing. How do you ask "What next?"

COURTESAN—What did I say, my dear?

MAID—Mistress, it is love, not officiousness, asks the question. What is in your mind?

COURTESAN—What do you guess, my dear?

MAID—I guess that owing to absence of the need to pursue a courtesan's profession, my mistress is in love with some one.

COURTESAN—You have guessed rightly. You have an unerring understanding. That is what is really the matter with me.

MAID—I think my mistress is adorned, though she is without her jewellery. The God of Love is an unexceptional festival of the young.

COURTESAN—Silly girl, how can you love an object that causes anxious longing?

MAID—Mistress dear, I want to ask, if he is some prince as lovely as he is respectable.

COURTESAN—I seek pleasure, not service.

MAID—Can it be some Brahmin youth fascinating with his deep learning?

COURTESAN—Perfect confidence is highly cherished. I should have to reverence such a person.

MAID—Is it a visitor, some merchant's son?

COURTESAN—Mad girl, what woman in love would bear the blasting of her hopes?

MAID—Can I not hear, then, who is this our brother-in-law-elect?

COURTESAN—Were you not present at the Love-God's festival?

MAID—Yes, I was.

COURTESAN—Then why talk as if you know nothing?

MAID—Speak out, mistress dear, speak out.

COURTESAN—Listen, my dear. It is the merchant's son Cārudatta.

MAID—Who protected you, when you sought shelter?

COURTESAN—The same.

MAID—Alas, but he is poor.

COURTESAN—That is why I am in love with him. (A courtesan in love with a poor man is not reproached.) offended

MAID—But, mistress, do the bees settle on a mango when it is past blossoming?

COURTESAN—Yes, my dear, they settle; and that is why they are called (blamed as) honey-seekers.

MAID—But what if owing to loss of wealth he is shy of frequenting a courtesan's house, and does not come for fear that it would create trouble?

COURTESAN—But I love him.

MAID—If you have such high regard for him, why don't you go after him?

COURTESAN—Not that I would not go. But if I go to him all of a sudden, and he finds himself unable to return my obligation, I will not be able to see him again; that is why I am tarrying.

MAID—Ah, so that was why you left your ornaments at his place.

COURTESAN—That is it.

(*Enter a Shampooer, with a hurried toss of the curtain.*)

SHAMPOOER—Lady, I throw myself on your protection.

COURTESAN—Come, do not have any fear.

MAID—Oh, but who is this fellow?

COURTESAN—Mad girl, does one question a person who seeks shelter?

MAID—But supposing he is some violent fellow?

COURTESAN—Silly girl, a man of virtue deserves to be protected.

SHAMPOOER—Lady, I forgot my manners through fear, not through impudence. You see, noble lady, those who are frightened, or harried, or overwhelmed, or those of easy virtue, are prone to give offence.

COURTESAN—Well, well. Be at your ease, sir. I am only a courtesan.

SHAMPOOER—By birth only, not by character.

COURTESAN—My dear, just so.

MAID—Mistress wants to know from you, sir, what frightened you.

SHAMPOOER—A creditor, lady.

COURTESAN—If it is only that, give the gentleman a seat.

MAID—Very well. (*Offers him a seat.*)

COURTESAN—Sit down, sir.

SHAMPOOER—(*Aside*) From this special hospitality, I infer I shall succeed in my object. (*Sits down.*)

COURTESAN—My dear, just this.

MAID—Very well, my lady. Sir, my mistress desires to make your movements on the royal road free of any embarrassments. What is to be done, and to whom?

SHAMPOOER—Listen, lady.

COURTESAN—I am all attention.

SHAMPOOER—Pāṭaliputra is my birth-place. I am a trader by origin. But owing to reverses of fortune I now follow the profession of a shampooer.

COURTESAN—So you are a shampooer. You have learnt a delicate art.

SHAMPOOER—I learnt it as an art. But now it gives me my livelihood.

COURTESAN—Your words seem to betray bitterness. What then?

SHAMPOOER—Lady, so having heard about it from visitors, and being keen on seeing great men, I came to Ujjayinī.

COURTESAN—And then?

SHAMPOOER—Immediately I came to this place, I met a certain merchant's son.

COURTESAN—What was he like?

SHAMPOOER—A fine figure of a man, self-possessed, free from conceit, of a gracious presence, but not vain of his graces; clever and sweet, able and (yet) polite, esteemed, not flaunting his virtues, and contented. He gives, but boasts not of it; remembers even the smallest of good turns, and forgets even the greatest of wrongs. My lady, what need to say more? Even a long full day of summer will scarcely suffice to recount a quarter of the virtues of this noble youth. What more, he regards his own person as if it were for the use of others.

COURTESAN—(*Aside*) my good girl, who could this be that emulates the virtues of the noble Cārudatta?

MAID—I too am curious to know. Who could this be that adorns our city of Ujjayinī with his virtues ?

COURTESAN—What next ?

SHAMPOOER—Then, enslaved by his virtues, I forgot my wife and became his attendant.

COURTESAN—Is he poor ?

SHAMPOOER—How could you tell that, lady, without being told ?

COURTESAN—It is difficult to find all merits in one place. Well, go on.

MAID—Who is the gentleman ?

SHAMPOOER—The noble Cārudatta.

COURTESAN—That is right. What more ?

SHAMPOOER—Then on account of his slender means, he dismissed his servants, and relieved of the burden of supporting a household, he is living in the merchant's house, with nothing left but his good name. I, too, was asked by him to serve another master. But filled with despair at the thought that I would never find another jewel of a man like him, and that I should not sully this hand of mine by shampooing common men after having touched his delicate, graceful, exquisite person, I turned to the profession of gamblers to keep this accursed body and soul together.

(*The courtesan looks at the maid with tears of joy.*)

MAID—And then ?

SHAMPOOER—Then one day, I lost ten pieces of gold to a man from whom I had won for several days.

COURTESAN—Well then ?

SHAMPOOER—So to-day as I happened by chance to come to this courtesan's quarter, I was found ; and through fear of him I entered this house. So now your ladyship knows everything.

COURTESAN—(*Aside*) Oh pity! So I think do the birds wander about on the destruction of the sheltering tree. (*Aloud*) Under these circumstances, you are one of us. My girl, come, send away that person.

MAID—Very well. (*Exit*)

COURTESAN—You need not be anxious about the money. You may regard that the noble Cārudatta has paid it.

(*Entering*)

MAID—I have dismissed that person. He went away satisfied.

SHAMPOOER—I am much obliged.

COURTESAN—You may now leave and join your friends and feel happy.

SHAMPOOER—I am disgusted with the world, and may even this very day renounce it. But, Madam, if I can impart this art to one of your attendants, I shall feel grateful to you.

COURTESAN—You should rather wait upon the very person for whose sake you learnt the art.

SHAMPOOER—(*Aside*) How cleverly has she declined my services! For who would spoil a good turn by accepting a return for it? (*Aloud*) good-bye, lady.

COURTESAN—Yes, sir, good-bye, till we meet again.

SHAMPOOER—Well, as you say, lady. (*Exit.*)

COURTESAN—Well, methinks I hear a sound.

(*Entering*)

ATTENDANT—Vicchittikā, Vicchittikā, where is my mistress?

COURTESAN—My good girl, what is that?

ATTENDANT—Oh, I feel cheated, that my mistress did not see Karṇapūra's exploit by just leaning forward through the casement, with bosom bowed.

COURTESAN—Small men are easily elated. What makes you feel so conceited?

ATTENDANT—Mistress, listen :

As the auspicious elephant, Bhadrakapotaka, was returning at great speed from a bath, making the royal road fragrant with dripping ichor, he caught hold of an ascetic who was conspicuous by the red colour of his upper garment among a crowd of innumerable men in the street.

COURTESAN—Well, what happened next ?

ATTENDANT—Then the ascetic was lashed by the strokes of his trunk, was hauled up between his tusks, and snatched by the feet with his trunk, so that the people started crying "Alas, alas, he is torn to pieces, he is killed"; then I turned back the elephant with blows of my fist and released the ascetic.

COURTESAN—Oh, I feel so happy about it ; well, what followed ?

ATTENDANT—And then every one said, "How marvellous, this feat of the lad !" but nobody thought of rewarding me. Then, mistress, a certain noble youth glanced at those parts of his person where ornaments are usually worn, and felt with his fingers also, and finding nothing, he blamed his fate and sighed deeply ; and then he sent me this mantle through an attendant saying that was all he had.

COURTESAN—Who can this be that imitates the virtues of the noble Cārudatta ?

MAID—Mistress, I am also curious to know that. Who could this one be ?

COURTESAN—It must be some kindly gentleman.

MAID—Well, ask him.

COURTESAN—Ah, dear, partiality for one man destroys all other qualities.

MAID—Good man, do you know his name ?

ATTENDANT—No, I don't know.

COURTESAN—That was very thoughtless of you.
MAID—If so, of whom were you speaking now?
ATTENDANT—I know this much—he is good and without conceit.
COURTESAN—Come along, let us have a look at him.
ATTENDANT—Look, mistress, look. Here he goes.
COURTESAN—(*Looking from her mansion*) My dear, he is the noble Cārudatta himself, with nothing but his sacred thread for upper garment. Before he goes a long way off, let us have a look at him.

(*Exeunt Omnes*)

End of the Second Act.

Act III

(*Then enter the Hero and the Vidūṣaka.*)

HERO—Friend, a lute is indeed a jewel not sprung from the sea. For

Like a friend, it follows the lover's heart; it is a discourse of flawless melody on the objects of his love; a beloved companion in the passionate delight of love-dalliance; a co-wife to ladies that comes between them and their loves. (1)

VIDŪṢAKA—It is a long time, my friend, that the streets are deserted in response to proclamation. Even the dogs have gone to sleep. But we get no sleep. And here is moreover this other wonderful thing. I cannot enjoy this cursed lute. I wish it had its strings snapped in the stronger parts.

HERO—Friend, the singing to-day was mostly sweet owing to a variety of emotional effects; and yet you did not enjoy it!

VIDŪṢAKA—That is exactly why I did not enjoy it. Even a sweet dish eaten in large quantities causes indigestion.

HERO—-The singing was in every way clear. For,

Passionate, loud and sweet, equable, clear, full of feeling, (although) not accompanied by gestures—-or what need to praise it highly in various ways by saying this and that—if he were behind a wall, I should have thought it was a woman. (2)

VIDŪṢAKA—You may praise as you like. But I have no respect for a man who sings and a woman who studies. A man singing does not look well like a priest wearing garlands of red flowers. And a woman studying, looks as ugly as a cow with a slit nose.

HERO—Friend, it is already mid-night. Darkness has settled in the streets, and the absence of any traffic makes Ujjayinī appear to be hushed in sleep. For,

Having made room for darkness, the moon of the eighth day sets as, when a wild elephant plunges into water, the ends of his tusk are gradually sunk. (3)

VIDŪṢAKA—You are quite right. Darkness gets its chance from the sinking moon and seems to descend from the house-top.

HERO—(*Stepping round*) Here is our house. Vardhamānaka! Vardhamānaka!

VIDŪṢAKA—Vardhamānaka! Vardhamānaka, open the door.

(*Entering*)

SERVANT—Ho! the noble Maitreya!

HERO—Vardhamānaka!

SERVANT—Oh, my master! Sir, I salute you.

HERO—Bring water to wash our feet.

SERVANT—(*Moving about*) Here is water to wash the feet. (*Washes the hero's feet.*)

VIDŪṢAKA—Vardhamānaka, wash mine feet, too.

SERVNT—When the feet are well washed, you will be rolling on the ground. Waste water? Or rather bring (your

feet) I will wash (them). (*Gesticulates the washing of Vidūṣaka's feet.*)

VIDŪṢAKA—O, the slave-boy has not only washed my feet but my face too.

HERO—Friend,

This sleep, that hangs upon the eyes, seems to creep over me from the region of the forehead, and swift and invisible like old age it grows in intensity as it saps a mortal's strength. (4)

Maitreya, let us sleep.

(*Exit servant.*)

(*Entering with a casket of jewellery in her hands*)

A MAID—Noble Maitreya, wake up, wake up.

VIDŪṢAKA—What is it, lady?

MAID—I was to hand over this gold casket after the lapse of the sixth and seventh days. To-day is the eighth.

HERO—Is that Vasantasenā's property?

MAID—Yes. Tell him, master, tell him that he must take it.

HERO—Take it, Maitreya.

VIDŪṢAKA—Why not take this jewellery inside the inner apartments?

HERO—Idiot! The mistress of the house must not see jewellery worn by outsiders.

VIDŪṢAKA—No help! Bring it; I will take what is (sure) to be stolen by thieves.

(*Maid gives it and exit.*)

VIDŪṢAKA—Now, why did you give your mantle to the courtesan's servant?

HERO—Out of sympathy.

VIDŪṢAKA—What? Sympathy even for such a one?

HERO—Friend, do not say so.

VIDŪṢAKA—I have to roll on the ground like an ass of burden.

HERO—I am troubled by sleep. Keep quiet.

VIDŪṢAKA—Sleep well to rise a happy man. I, too, will sleep.

(*Both sleep.*)

(*Then enter Sajjalaka.*)

SAJJALAKA—Here I am.

By my strength and skill, I have made a passage for my work that would easily admit the breadth of my body. Now will I creep along the ground with my body rubbed like a snake that sheds his worn-out skin. (5)

Ha, I have entered here by cutting a hole at the side-door of the garden-wall. So now I will get into the inner square. (*Reflecting in sadness*) Oh,

Let wise men call it mean, this which goes on when folks are asleep—for it is cruelty and not valour to overpower by deceit those that repose in trust. Yet this condemnable position which leaves a man independent of others, is far better than the folded hands of servility; and this was the course adopted by Droṇa's son in days gone by when he slew the sleeping princes. (6)

(*Reflecting*)

I feel no compunction in my mind if I come across the house of a merchant who is rich and greedy, who disregards honest men, and is ruthless in his business. (7)

Let whatever happen! What will not the Love-God drive us to! Let me set to work. Oh! Which is the spot that has become loose by running water and can be broken through without a sound? Where can a gaping hole be cut into the wall which with ease can give a view of the interior? Where has the house become dilapidated, worn out with saltpetre and thinned by falling bricks? Where is it that I may not encounter women and (yet) gain my purpose? (8)

(*Stepping round*) Here is (revealed) the lay-out of the site. The presence of moisture shows this portion of the mansion to be the best (suited for my purpose) in the house. So here will I make a breach for entrance Ha, but what kind of breach should I make now?

Lion-stride or full moon? Mouth of fish or crescent-moon? Tiger-jaw or triangle? Shall the breach look like a seat or like an elephant's mouth? How can the votaries of my art be taken by surprise? (9)

Well, I will cut the 'Lion-stride'.

VIDŪṢAKA—Oh, you are a wạke, aren't you?

HERO—What is it?

VIDŪṢAKA—I cannot sleep any more than a Buddhist mendicant who has made an assignation with a serving wench. My left eye throbs. I fancy I see a thief cutting a hole. If that is the feeling that wealth gives, I would belong to the tribe of the poor.

HERO—Fie on you, you fool. You long for poverty!

SAJJALAKA—Now what shall I use to mark out the line of the breach? Why, this will do, sacred thread by day and measuring tape by night.

When to-night I shall have breached the walls of this (house), leaving them even after cutting, and applying the cutting instrument but once, the neighbours with gloomy faces will at dawn, tomorrow, condemn my crime but praise my skill. (10)

Bow to Kharapaṭa. Bow to the Gods that go by night. (*Does as decided on.*) Well, well, I have finished my work. Let me now enter. (*Entering*) Ah, there is a lamp burning. I must move away. Tut! I am Sajjalaka;

A cat to leap, a wolf to sneak away, a hawk to descry a house, sleep to gauge the strength of the slumbering, a snake to glide. Illusion itself in changing either form

This scene is not so interesting as the previous ones were

or hue, goddess of speech to understand the dialects of the land, a light by night, darkness in dangers, the wind on land and a boat on water. (11)

(*Looking around*) Being a stranger, I have no knowledge of the extent of (this man's) affluence; but I have entered relying on the appearance of the house. But I find no special piece of furniture. Is he a poor man after all? Or does he keep what is worth seeing concealed and hence out of use? But, the mansion is nobly built. He must be a man who has dissipated his fortune on pleasure.

Though so poor, yet out of love for his birth-place he keeps the house and dearly loves it, even when it is time to sell it. (12).

Well, let me see. Or rather I should not trouble a gentleman who is in the same plight as myself. I will go.

VIDŪṢAKA—Oh, take this golden casket.

SAJJALAKA—Did he say 'a golden casket'? Did he speak on seeing me? Or through want of courage he talks in sleep? Well. I must see. (*Observing*) He is really asleep. For

His breathing is free from fear, even, and comes at equal intervals; the body lies stretched out at the joints, extended beyond the measure of the bed. His eyes are firmly closed, the space between the eyelashes not quivering. Had he been feigning sleep, he would not have borne the lamp in his face. (13)

Now, where is it? Ah, it is revealed in the light of the lamp in a portion of the tattered mantle. He holds it firmly. This is a proper moment. Here I have some moths. I will release one to extinguish the lamp. (*Releases one from a bee-box*) Ha, he falls down after extinguishing the lamp.

VIDŪṢAKA—Alas! the lamp is out! I am robbed. Ho, Cārudatta, take this golden casket. I cannot sleep for fright any more than a trader who has lost the right road. I conjure thee, by my Brahminhood, if thou dost not take it.

SAJJALAKA—What need of imprecations? I will take it.

VIDŪṢAKA—(*Handing over*) Now will I sleep undisturbed like a trader who has sold his merchandise.

SAJJALAKA—Sleep sound, great Brahmin! (*Reflecting*) Ah! that I should take away what a Brahmin gives me in confidence!

A curse on poverty and on youth that knows no remorse, for I blame this wicked act and yet do it. (14)

(*A drum is beaten behind the scenes.*)

SAJJALAKA—(*Listening*) Ah, it is morning. Well, I shall get away.

(*Exit Sajjalaka.*)

(*Entering*)

MAID—(*Shouting*) Noble Maitreya, a thief cut a hole in the side-door of our orchard and entered.

VIDŪṢAKA, (*Rising in haste*)—What say you, lady?

(*The maid repeats "In the orchard—." etc.*)

VIDŪṢAKA—Cut a hole in the thief?

MAID—Confound the fool! A thief cut a hole and got in.

VIDŪṢAKA—Well, come, show it to me.

MAID—(*Stepping round*) There.

VIDŪṢAKA—O damn! That son of a slave-girl, that cur got in all right. Lady, come, let us tell the glad news to Cārudatta.

(*Both advancing*)

Ho, Cārudatta, I have got some glad news for you.

HERO—(*Waking*) What, glad news for me? Is Vasantasenā come?

Vidūṣaka—Not Vasantasenā, but Vasantasena is come.

Hero—Radanikā, what is it ?

Maid—Master, a thief has cut a hole in the side-door of our orchard and got in.

Hero—What, a thief got in ?

Vidūṣaka—Well, friend, you always say "Maitreya is an idiot," "Maitreya is a blockhead." Have I not acted wisely in handing that golden casket to you ?

Hero—You handed that to me ?

Vidūṣaka—Yes, of course.

Hero—What time ?

Vidūṣaka—At midnight.

Hero—What, at midnight ? Did you really give me ?

Vidūṣaka—Yes, Cārudatta, I gave it to you when you were awake.

Hero—Alas ! The golden casket has been stolen.

Vidūṣaka—Now, give it back to me.

Hero—(*Aside*)

Who will believe the truth ? Everyone will suspect me.
For in all crimes impotent poverty is an object of suspicion. (15)

(*Entering*)

The Brahmin Lady—Radanikā, Radanikā, come. She does not hear. Well I shall rap at the door. (*Does so.*)

Maid—Oh, a rap at the door. My mistress calls me. (*Moving about*) Here I am, Mistress.

Lady—I hope they are not hurt or killed ? My husband or the noble Maitreya ?

Maid—They are all right, my master and the noble Maitreya. But the jewellery of that person is stolen by burglars.

Lady—Stolen by burglars, you say ?

Maid—Yes.

LADY—How is that person to be recompensed? Well I will give this. (*Touching her ears*) Alas! This is only a palm leaf. How habit deceives me! What may I do now? (*Reflecting*) Well, I have it. I have received from my family a necklace worth a lakh. But would my lord accept it, out of pride? Well, this is what I will do. (*exit*)

VIDŪṢAKA—With bent head I beg your pardon for this fault which was caused by darkness. Now you may put it into my hands.

HERO—Why do you worry me, now?

You have all these days known my character, and yet you do not believe me? How much more then that person that lives by her art and is clever at deceit? (16)

VIDŪṢAKA—So, methinks, unfortunate as I am, I must have put it into the hands of the burglar. (*Stands apart in dejection.*)

THE BRAHMIN LADY—Radanikā, call the noble Maitreya.

MAID—Noble Maitreya, the mistress calls you.

VIDŪSAKA—What, me?

MAID—Yes, of course.

VIDŪṢAKA—Well, I will come. (*Advances*)

LADY—Noble Maitreya, please to accept this present.

VIDŪṢAKA—Such a costly present ill goes with our condition. What is the occasion of this (present)?

LADY—Why, I observe a fast on the sixth day: and the occasion for it is my desire to secure the blessings of a Brahmin by making him the present of the best of my possessions.

VIDŪṢAKA—But to-day is the eighth day.

LADY—It was through mistake that it was not performed. So to-day I offer worship.

VIDŪṢAKA—The present is so out of proportion (to the occasion) that it seems to be made out of compassion. (*Aside*) What should I do, Radanikā ?

MAID—(*Aside*) My mistress acts thus to free my master from debt by handing it to you, thinking that my master must be worried about what to give to that person. So accept it.

LADY—As the pearl-string has sprung from water, and it is difficult to meet you, I have forgotten the formality. Take this.

VIDŪṢAKA—(*Taking*) Let everything be. But there are tears in your eyes.

LADY—The temple smoke has brought those tears to my eyes.

VIDŪṢAKA—I conjure thee by the noble Cārudatta, if you don't tell the truth.

LADY—Alas ! (*Exit*)

VIDŪṢAKA—She has gone without speaking her grief in words but betraying it by her tears. (*Advances*) Ho, here it is.

HERO—What is it ?

VIDŪṢAKA—The fruit of marrying a lady from a family of equal rank.

HERO—So my wife takes pity on me ?

VIDŪṢAKA—Yes, that is it.

HERO—Fie on me. Today I feel a dead man.

So powerless I am through loss of wealth, that a woman pities me with her wealth. Thus the man is in fact but a woman, and the woman, man. (17)

VIDŪṢAKA—The lady entreats you from her heart, I entreat you with my bowed head. Take this.

HERO—Well, as you say. (*Taking*) Friend, take this pearl-string and go to Vasantasenā.

My desire having indulged fully in my wealth now unworthily seeks woman's wealth, hanging between

my pride and my duty. O fie, what good is a (noble) family if a man is poor? (18)

VIDŪṢAKA—Oh that a necklace worth a lakh is to be given to recompense a golden casket worth but a trifle!

HERO—Friend, do not say so.

Give this as the price of that great confidence which inspired her to make the deposit with us. (19)

Exeunt Omnes

End of the Third Act.

Act IV

(*Enter Vasantasenā in love, and her maid with a picture-board, holding a paint-box and brushes in her hand.*)

COURTESAN—My good girl, do you think it is like him?

MAID—Mistress, that is exactly how that noble youth looked when I saw him from a distance with eyes that sought him with great regard in the hubbub of riot caused by the elephant.

COURTESAN—Now you speak falsely thus proving the proverb " Sly are those that live in courtesans' quarter".

MAID—What is that? " Every one in courtesans' quarter is so polite "? Look you, my mistress, *Nimba* trees do grow in a *Campaka* garden. My heart is charmed that it is so very like. I am praising it in very truth: he is indeed, the very God of Love.

COURTESAN—My good girl, I want to avoid being ridiculed by my friends.

MAID—That is right. Courtesans, they say, regard their friends as their rivals.

(*Enter another maid with ornaments in her hand.*)

MAID—Is my mistress well?

COURTESAN—Well, my good girl, you are welcome.

MAID—Mistress, mother bids :—" Here stands the lotus carriage brought into the gateway and turned round ; so be quick with your ornaments and come along." Here are the ornaments—please to put them on, mistress.

COURTESAN—What, does the noble Cārudatta honour me with those ornaments ?

MAID—No, no ; the person who sent these ornaments is the King's brother-in-law—Saṃsthāna.

COURTESAN—Get thee gone, impudent creature !

MAID—Forgive me, mistress, forgive me. I am simply repeating the message. (*Falls at her feet.*)

COURTESAN—Rise, rise. I am impatient with the bad message, not with thee.

MAID—What should I tell mother ?

COURTESAN—Tell mamma—That I will put on the ornaments when I shall have to go out to meet the noble Cārudatta.

MAID—Very well. (*Exit.*)

(*Then enter Sajjalaka.*)

SAJJALAKA—At night I committed a condemnable wrong overcoming sleep and darkness and fear. But now at the rising of the Sun my courage gradully becomes fainter like the moon by day and I am filled with fear. (1)

Fortunately the day dawned after I had finished my work. Now I have done this just to redeem Madanikā-Vasantasenā's servant-maid. (*Stepping round*) This is Vasantasenā's house. So I will enter. (*Entering*) Is Madanikā in the inner part of the house ? But, courtesans are in the inner part during the early part of the day. So she must be just there. So I will call her. Madanikā ! Madanikā !

MAID—(*Listening*) That sounds like Sajjalaka's voice. Mistress is engaged. So I will advance (to him). (*Advancing*) Here I am.

SAJJALAKA—Come here, please.

MAID—Why do you look so frightened ?

SAJJALAKA—Not at all ; but I want to tell you something.

COURTESAN—Well, my girl, put this picture-board on my bed. (*Looking out*) Where is the fool gone ? Or rather she must not have gone far. So I will look for her. (*Stepping round and looking*) Oh, there she is, talking to some man whom she seems to be drinking up with her very loving eyes. I think this is some one who demands her of me by purchase.

SAJJALAKA—Listen to a secret.

COURTESAN—It is improper to listen to another's secret ; I will go away.

SAJJALAKA—Would Vasantasenā—(*Stops when half through the words*).

COURTESAN—I am the subject of their conversation. Well, I will listen. (*Turns back again and waits.*)

SAJJALAKA—Give you for a price ?

COURTESAN—It is the same person. Well, I will listen.

MAID—Sajjalaka, mistress has already spoken of my giving away.

SAJJALAKA—Well then, give this to her ; and tell her thus. These ornaments seem to be made to the measure of your body. Show them not openly but wear them for love of me. (2)

MAID—Let me have a look at them.

SAJJALAKA—Take. (*Shows.*)

MAID—It seems I have already seen these ornaments.

COURTESAN—These ornaments appear like mine.

MAID—Tell me, tell me, how did you come by these ?

SAJJALAKA—I acted daringly for love of you.

BOTH—Oh, this rash fellow !

MAID—(*To herself*) His form has become detestable to my mistress on account of this violent deed. (*Aloud*) Alas, for my sake you have compromised both your person and character.

SAJJALAKA—Idiot, fortune dwells with daring.

MAID—You are so ignorant. Who will sell his body for his life? Now in whose house did you perpetrate this breach of faith?

SAJJALAKA—As I learnt in the morning—it was Cārudatta, the merchant's son, who lives in the merchant's square.

BOTH—Ha!

SAJJALAKA—All your limbs drooping in distress, eyes dilated in confusion, how you tremble like a doe pierced by shafts and (yet) are filled with compassion! (3)

MAID—Tell the truth. In doing this violence in the merchant's house, did you wound or kill with your weapon any noble youth?

COURTESAN—Well, she asks exactly as I should have asked.

SAJJALAKA—Madanikā, is this not enough that I should be adding another evil! Surely I have not wounded or killed any one with my weapon.

MAID—Is that true, Sajjalaka?

SAJJALAKA—Yes.

MAID—That is good, Sajjalaka. That pleases me.

SAJJALAKA—What pleases you—you said? So, it is thus, Madanikā.

My heart being bound for love of you, I commit this crime—though sprung in a family of ancestors who lived content. How I preserve my passion-smitten frame—and you call me a friend and yet go to another! (4)

MAID—Sajjalaka, listen. These ornaments belong to my mistress. (*Whispers in his ear*). It is thus.

SAJJALAKA—So, tortured by summer-heat and seeking shade, I have sought the self-same branch whose leaves erstwhile I stripped in ignorance. (5)

COURTESAN—Since he is repenting—I think he has committed a crime.

SAJJALAKA—Madanikā, what shall I do under the circumstances?

MAID—Return where they belong. My mistress will not put them on.

SAJJALAKA—But if in anger he hands me over to the police as a thief, what shall I do then?

MAID—Don't be afraid. He is a gentleman who will be pleased with good qualities.

COURTESAN—Good, dear girl, you are without reproach. How those words adorn you!

SAJJALAKA—But I find it absolutely impossible to go there.

MAID—Here is another way.

SAJJALAKA—What is that other way?

MAID—Do the merchant's son and my mistress recognise you?

SAJJALAKA—Not at all,

MAID—In that case, give the jewellery to my mistress in the name of the merchant's son. That done, you will be safe, that gentleman will be free from anxiety and I shall have nothing to worry about. Otherwise, were I to deceive my mistress I shall again be a slave.

SAJJALAKA—Madanikā, I am pleased.

COURTESAN—Well, I will retire to the inner room, and sit down. (*Does so.*)

MAID—Come, Sajjalaka, wait for me in the Love-God's temple. I shall speak to my mistress at the proper moment.

SAJJALAKA—Very well. (*Exit.*)

(*Then enter another maid.*)

MAID—All happiness to my Lady. Here comes a certain Brahmin from the merchant's son to see my lady.

COURTESAN—(*Respectfully*) Go, bring him quick.

MAID—Very well. (*Advancing*) Come, come, sir.

(*Entering*)

VIDŪṢAKA—(*Looking all round*) Ah, this splendour of the courtesan's house! Here are learned men from various towns busy reading books. Various delicacies are under preparation. Lutes are played on. Gold-smiths are carefully designing various kinds of jewellery.

MAID—Here is my lady. Sir, please to advance.

VIDŪṢAKA—(*Approaching*) Blessings to your ladyship.

COURTESAN—You are welcome, sir. My dear, bring a seat for the gentleman, and water to wash his feet.

MAID—As my lady commands. (*Gives him a seat and water for his feet.*) Please take this seat, sir.

VIDŪṢAKA—(*Sitting*) Please sit down, lady. I have to say something.

COURTESAN—(*Sitting*) I am all attention.

VIDŪṢAKA—What is the extent of the value of that jewellery?

COURTESAN—Why do you ask me that, sir?

VIDŪṢAKA—Listen, lady. You indeed deposited that jewellery with Cārudatta because you relied on his good qualities. But he has lost it in gambling.

COURTESAN—In gambling? Well, that is right. What next?

VIDŪṢAKA—Please, therefore, to accept this pearl-necklace as price of the jewellery.

COURTESAN (*To herself*)—Fie on this life of a courtesan! He despises me as a greedy woman. If I don't accept it, it will be the same fault over again. (*Aloud*) Bring it, sir.

VIDŪṢAKA—Here it is, take it, lady.

COURTESAN (*Taking it*)—Tell him, sir, that I have accepted it

VIDŪṢAKA. (*To himself*)—Well, she did not trouble to say a few formal words. (*Aloud*) Very well. (*Gives and exit.*)

COURTESAN—Bravo, Cārudatta, bravo! How in this reverse of fortune you have saved your pride from a fall!

(*Entering*)

MADANIKĀ—Mistress, here comes a man from the merchant's son and wants to see you.

COURTESAN—Have I seen him before, or is he a new comer?

MADANIKĀ—No, mistress, I think he is some servant of that one.

COURTESAN—Go, bring him in.

MADANIKĀ—Very well. (*Exit*)

COURTESAN—Oh, what a lovely day!

(*Then enter Madanikā with Sajjalaka.*)

SAJJALAKA—How painful is an uneasy conscience!

If some one, walking briskly by, marks me, or if he quickly advances to me in confusion, or stands still, my mind suspects them all alike through its own guilt: for a man's own guilt makes him suspicious. (6)

MADANIKĀ—Here is my lady. Advance, sir.

SAJJALAKA (*Advances*)—All happiness to your ladyship.

COURTESAN—Welcome, sir. My dear, give the gentlman a seat.

SAJJALAKA—Let be, let be. Here I take a seat. I have some business which must be speedily attended to.

COURTESAN—If so, speak out, sir.

SAJJALAKA—I am sent by the noble Cārudatta with this message:—"It is difficult to take care of the jewellery entrusted to me because the house is in neglect through lack of use and the members of my family are away; so take it back."

COURTESAN—Well, sir, give it to Cārudatta.

SAJJALAKA—Lady, surely I shall not go (to him).

Here there seemed have been an exclamation on the part of the courtesan because of the contradiction of the news.

COURTESAN—I believe, you have brought this jewellery by committing theft at his house. You should have some consideration for his virtues, sir.

SAJJALAKA—(*To himself*) How did she find me out ?

COURTESAN—Who is there ? Bring a carriage for the gentleman.

MADANIKĀ—I seem to hear the sound of wheels ; so the carriage must have come.

COURTESAN—(*Adorning Madanikā with her jewellery*) Sir, get into the carriage with the lady.

MADANIKĀ—What is this, mistress ?

COURTESAN—Nay, don't say so. You are a free woman now. Take her, sir. (*Taking hold of Madanikā, gives her over to Sajjalaka.*)

SAJJALAKA— (*To himself*) When can I requite her ? Or rather, let evil be averted.

A man seeking to requite another, gains his wish (only) through (the latter's) calamity. May that calamity of hers or of his befall their enemies. (7)

(*Exit Sajjalaka with her.*)

COURTESAN—Caturikā !

(*Entering*)

A MAID—Here I come, my lady.

COURTESAN—My good girl, see, wide awake, I have seen a dream like this.

MAID—I am glad ; that is just the play known as "The Ambrosial Act".

COURTESAN—Come, we shall take this jewellery and go to the noble Cārudatta.

MAID—Good, my mistress. But, then, here is a storm come up—a friend to ladies going to their lovers.

COURTESAN—Now, wretch, don't increase (my difficulties).

MAID—Come, mistress, come. (*Exeunt*)

End of Act IV.

CĀRUDATTAM

NOTES

Act I

P. 1. The Cārudatta stands apart from the other plays of the group in this that its prologue is altogether different from that in the other plays and is unique in several ways. There is no benedictory stanza—neither in the simple form nor in the form of the Mudrālaṃkāra wherein the names of the principal characters are woven together; the Sūtradhāra speaks Prākṛta, which is unusual; the subject-matter of the prelude has nothing to do with the sūtradhāra's proper business of staging a play; in fact he is not even conscious of the fact that he is there to introduce a play to the audience; and lastly the prologue, unlike the prologues in the other plays, is very lengthy.

I[3]. जाव...जाणामि—the present tense in the sense of the future ज्ञास्यामि according to "यावत्—पुरानिपातयो" रिति भविष्यति लट्.

I[5]. संविधा—preparation of food—rather an unusual sense—भोज्यसंविधानम्.

I[6]. ळोहीा=लौहीा stands for the simple लोहकटाह of the मृच्छ०. णेउब्भामण०=स्नेहोद्भावन०. As a matter of fact the proper equivalent is स्नेहोद्भ्रामण (स्नेह + उद्भ्रामण); the expression is obscure; possibly it means "The smell of grease when stirred and shaken." वडिवस्सअजणो–वरिवस्यकजन:—व्रतानुष्ठापको धार्मिकजनः. Cf. वरिवस्या तु शुश्रूषा परिचर्याप्युपासना । अमर० II. 1422. Woolner takes the word in the sense of 'Attendants'. It is, however, suggested that the reading should be पडिवेस्सअजणो—प्रतिवेश्यजन: i.e. neighbours: the characters प and व are so alike in Malayalam, that they are likely to be interchanged.

P. 2. I[22]. एवं सोभणाणि...दत्तिआ होहि.—Observe the construction : we expect शोभनानां भोजनानां दात्री—genitive instead of the accusative ; दत्तिआ again—paraphrased as दात्री —is obscure.

I[34]. अन्तळावणे—(अन्तर् + आपणे) in the market. आपणे loc. would give the same sense, so that the word अन्तर् seems to be superfluous.

I[36]. एवं...आसा छिन्दीअदु। अभावं च गमिस्ससि।—Cf. the corresponding passage in मृच्छ० where symmetry is secured by the use of the form of the future of the verb in both the sentences :—एव्वं दे आसा छिज्जिस्सदि। अभावं अ गमिस्ससि.

I[37]. चण्डप्पवादळण्डुओ विअ वरण्डी—This in place of the obscure वरण्डलम्बुओ of the मृच्छ०; ळण्डुओ can hardly give लण्डित:—nor can वरण्डी give वरण्ड:. It is, therefore, suggested that they should be altered to ळण्डिओ and वरण्डो respectively. As for ळण्डुओ—it is possible to explain the form by लण्डुक:—derived from the root लण्ड् + the affix उक (ञ्), on the analogy of नाशुक disappearing or perishing; कामुक, पातुक, घातुक, भावुक etc.

I[40]. मा भाआहि—मा बिभीहि—Do not be alarmed ; in मृच्छ० we have मर्षयतु,—"Please forgive me"; and that is quite proper as the Sūtradhāra had got wild with her as is evident from his imprecations : एवं दे आसा छिन्दीअदु। अभावं च गमिस्ससि।

P. 3. I[49]. अण्णजादीए=अन्यजात्याम् in another i.e. the next birth, what in मृच्छ० is described as पारलौकिक:.

I[51]. सव्वं दाव चिट्ठदु—This sentence occurs in many of the plays of the group; Cf. अविमारक V. 5[33], बालचरितम् III[93], प्रतिज्ञा IV. 1[13]. को णु दाणि अय्याए उववासस्स उवदेसिओ—the next sentence by नटी in answer to this question runs thus :—इमिणा वडिवस्सएण चुण्णगोट्ठेण।—This is rather queer, for we expect अअं वडिवस्सओ चुण्णगोट्ठो. There is thus an anacoluthon. Further वडिवस्सएण according to the ms. marked ख is पडिवेस्सएण which would give प्रतिवेश्येन—by a neighbour.

I[69]. आमन्तणस्स मा दरिद्दं त्ति मं अवमण्णेहि । The construction is obscure. आमन्त्रणस्य is explained as सम्बन्धे षष्ठी—आमन्त्रण-विषये मां दरिद्र इति मावमन्यस्व । The sentence is not to be found in मृच्छ०.

P. 4. I. 1. घिदगुळदहि etc. The verse is not to be found in मृच्छकटिक. धूविअसूवोवदंससम्भिण्णं—mixed with hot (धूपित) curry (सूप) and spice (उपदंश) or धूपित may be taken to mean हिङ्ग्वादिवासितेन—mixed with scented curry and spice. सक्कारदत्तमिट्ठं—This is wrongly paraphrased as सत्कारदत्तमृष्टम् in Gaṇapati Śāstri's text. मिट्ठं is मिष्टं, मधुरम् ।

I. 1[8]. एसो वाआ...गच्छीअदि—The sentence is very obscure—what does एसो (एषः) the subject of गच्छीअदि (गम्यते) refer to ? Obviously एष must be connected with प्रत्याख्यात: and अनुबध्यमान: so that it would mean—"Here he goes—declined in words but followed in my mind" ; गच्छीअदि passive, however, hardly suits the context and will have to be emended to गच्छदि. Or गच्छीअदि (गम्यते) is to be understood in the sense of " अवगम्यते " अर्थात् मया—"I know him to be one whom I have repudiated with words but whom I follow in my mind", i.e. although I have said "No" to his request, yet my mind is tempted by the offer. अहं वि णाम... तक्केमि—The verb तर्कयामि is used here in a particular sense—as Gaṇapati Śāstri explains :—(साभिलाषं) चिन्तयामि ।

P. 5. I. 1[12]. ओग्गारणसुगन्धेहि—उद्गारणसुगन्धिभिः—Woolner translates "fragrant for gargling" taking it as an attribute of अन्तरन्तरपाणीएहि; but like other epithets this, too, must go with असणप्पआरेहि । The various kinds of dishes are so fragrant that the breath from the mouth too is sweetened by them.

I. 1[14]. चच्चरवुसहो......रोमन्थाअमाणो—a common enough image of a glutton. Cf. मालविकाग्निमित्र—विपणिगतः इव वृषभः आर्यगौतमः । IV. 15[40].

I. 1[18]. अण्णं च अच्छरिअं।...ण खु...सन्तुट्ठो । This portion is not found in the मृच्छकटिक.

I. 1[21]. सट्ठीकिददेवकय्यस्स...this is षष्ठीकृतदेवकार्यस्य—or as Gaṇapati Śāstri paraphrases it—संस्थीकृतदेवकार्यस्य i.e. one who has performed worship of the gods *in the proper manner*; but if this is the meaning we rather expect "संट्ठिकृत"—we cannot account for the dropping of the nasal. In मृच्छ० we have सिद्धीकिद०

I. 1[22]. अन्तलिक्खवासो—is rather अन्तरीक्षवासः than अन्तरीयवास: as paraphrased. The meaning of अन्तरीक्षवास is not clear—though it is obviously the प्रावारक of which the Gaṇikā later on remarks अणुदासीणं जोवणं से पडवासगन्धो सूएदि।

P. 6. I.1[45]. चाङ्गेरिकाहस्ता—The word चाङ्गेरिका is thus explained:—चुक्रिकाख्या वातपित्तहरा रुच्या काचिदोषधि:। चाङ्गेरी चुक्रिका दन्तशठाम्बष्ठाम्ललोणिका। इत्यमर:। It is the plant known as wood-sorrel. But it is not clear why the चेटी carries it in her hand. We have the same stage-direction (चाङ्गेरिकाहस्ता) in अविमारक Act IV. But मागधिका who is thus described says "भट्टिदारिकायै सुमणावण्णअं मए आणीअदि" "I am taking unguent and flowers for the princess." It thus appears that she has in her hands a basket in which she carries these. चाङ्गेरिका is probably a misreading for वङ्गेरिका which means a basket. Dr. Weller in his translation of अविमारक renders चाङ्गेरिकाहस्ता to mean "Carrying a basket in her hand"; obviously he accepts the reading वङ्गेरिका for चाङ्गेरिका; and as Dr. Morgenstierne points out, the word वङ्गेरिका 'a basket' occurs in the दशकुमारचरितम् (Ns.) P. 123.

I. 1[46]. दारिद्र्यं खलु...मरणम्।—Vāmana cites a sentence व्यसनं सोछ्वासं मरणम्। There is no reason to believe that he is citing our चारुदत्त, although the sentence is undeniably similar to the one in our text. It is interesting to note that वामन cites in the same context the sentence द्यूतं हि नाम पुरुषस्य असिंहासनं राज्यम्। which is found in the मृच्छकटिक and not चारुदत्त. Is it likely that व्यसनं सोच्छ्वासं मरणम् was to be found in the version of the मृच्छकटिक extant in the days of वामन?

I. 2. यासां बलिः—The stanza is cited by वामन. The question is "Did वामन know चारुदत्त and cite from it?" Morgenstierne is at great pains to prove that the stanza in question is a quotation from the चारुदत्त and not from the मृच्छकटिक; but it is not likely that वामन who cites the sentence द्यूतं हि नाम etc. from the मृच्छकटिक goes to the चारुदत्त for this stanza यासां बलिः etc., when he knew that the same belonged to the मृच्छकटिक; and then there is one more decisive argument in favour of the view that वामन is citing from the मृच्छ० and not चारु० in that वामन gives विलुप्तपूर्वः in the second line—which is found in मृच्छकटिक—in place of the reading विभक्तपुष्पः of the चारुदत्त. Of all the variants for the stanza this is certainly the most important and points to the fact that वामन was citing the मृच्छकटिक in which the reading विलुप्तपूर्वः of वामन's text is found.

P. 7. I. 3. यथान्धकारादिव and दशां दरिद्रतां are certainly hard to understand—मृच्छकटिक gives us घनान्धकारेष्विव and नरो दरिद्रताम् respectively. There is both यथा and इव in the simile, one of which is redundant.

समुद्दपट्टण...गओ। there is nothing corresponding to this sentence in the मृच्छ०.

I. 4. The verse is not found in the मृच्छ०. As for verse 6 दारिद्र्यात्...बान्धवजनो वाक्ये न सन्तिष्ठते—the मृच्छकटिक gives the verse later on and with quite an appropriate context; for when मैत्रेय is requested to go and offer worship to the mothers (गच्छ, मातृभ्यो बलिमुपहर) he declines the request, and hence Cārudatta makes the remark—बान्धवजनो वाक्ये न संतिष्ठते।.

I. 5. यत्सौहृदानि सुजने शिथिलीभवन्ति—Woolner translates: "My friends become indifferent to a man that is merely good." In मृच्छकटिक we have यत् सौहृदाद् अपि जनाः शिथिलीभवन्ति। and this is obviously the meaning intended:. "That the ties of friendship with the good relax."

P. 8 I. 6. The verse is to be met with in the पञ्चतन्त्र II. 78.

P. 8. I. 6[1]. एदे अत्थवावारा—how very fine is the witticism of the मृच्छ०; the author of चारुदत्त has absolutely not understood the double entendre and gives us a flat simile.

I. 7. The verse विभवानुवशा etc. is found in Act III. 37 of the मृच्छ० in appropriate context. The next scene (ततः प्रविशति) is introduced abruptly in the चारुदत्त. In the मृच्छकटिक the hero says—तिष्ठ। तावदहं समाधिं निर्वर्तयामि। and we thus get a natural transition from one scene to the other.

I. 8. धावशि पधावशि—मृच्छकटिक offers a better reading avoiding the repetition of the root धाव्. (किं याशि धावशि पलाअशि।)

P. 9. I. 11. पदात् पदशतानि निवेशयन्ती—this is rather obscure; Gaṇapati Śāstri explains एकं पदन्यासं कृत्वा द्वितीयं पदन्यासं पदशतावकाशलङ्घनेन कुर्वती सती। i. e. from one step to the next she covers a distance of hundred steps. Woolner's translation "taking step after step by the hundred" is hardly convincing. In मृच्छ० we have किं त्वं पदैर्मम पदानि विशेषयन्ती— "Outstepping my steps with yours."

P. 10. I. 11[6]. णाए is vocative here, but the same form occurs later as nominative singular. It is paraphrased either as ज्ञाते i.e. सगोत्रे or नार्ये i.e. अनार्ये.

I. 11[8]. परित्तअशि—परित्रायते, रक्षति। But the form looks like second person singular; there is obviously some mistake—and the form may be emended to परित्तअदि। third person singular; moreover it is a form of the present rather than of the future—परित्रास्यते is, therefore, not the proper rendering.

I. 12. किं वाशुजेवे etc. this is to be connected with परित्रायते of the previous sentence. Woolner wrongly translates "Like Vishnu am I, the lord of the corpse bazaar, or Janamejaya, Kunti's son." शीदमिवाहुळामि—सीतामिव आहरामि; but आहुळामि appears to be irregular—it should be आहळामि।

I. 12[1]. भयानभिज्ञहृदयं मां कुरु—the text is corrupt. Gaṇapati-Śastri reads भयानभि(ज्ञ ? ज्ञं) हृद (यं ? ये) मां कुरु—and suggests that the proper reading is भयानभिज्ञं हृदये मां कुरु। However the reading given in the text is nearer the one found in the Mss. and gives a clear sense.

I. 13. and 14. Both these verses are not to be met with in the मृच्छकटिक. बहुलतिमिरकाला: विघट्टाः—Side-alleys, side-streets (विघट्टाः = विमार्गा:) dark (काला:) with the darkness of the dark-nights (बहुल = कृष्णपक्ष) or with intense gloom.

युवतिवधघृणाया: etc.—घृणा = जुगुप्सा disgust, horror. Save me and save your body (शरीरं) i.e. yourself, the horror of a woman's murder.

P. 11. I. 14[2]. भावे भणाशि—भावो भणति। भणाशि should be really भणादि.

I. 15. आशि क्खु etc. the मृच्छ० gives quite a number of variants. सव in the second line should be तव.

P. 12. I. 15[14]. सन्तो सि—the word gives two senses शान्तोऽसि i.e. मृत: भविष्यसि and श्रान्तः असि। this is made clear by विट's remark ध्वंस इत्युक्ते श्रान्त इत्यवगच्छति।.

I. 16. अभिनयति etc. the stanza is not to be found in the मृच्छ०.

I. 17[1]. एसो मे अभिणिवेसो etc.—This is rendered by Woolner as "The nobility appreciate my devotion"—that, however, is not the correct interpretation. तुळीअदि = तोल्यते should be taken to mean "is made light of" as in हा अवस्थे तुलयसि—(मृच्छकटिक I.) or as in मेघदूत—अन्तःसारं घन तुलयितुं नानिल: शक्ष्यति त्वाम् (उ. मे) । where there is pun on तुलयति।. What Vasantasenā means is this "He is making light of my resolve viz. कुलपुत्रशीलपरितोषोपजीविनी—'to live by the virtuous entertainment of the scions of nobility' on account of my birth and family (अभिजन). He thinks that as I am a courtezan by birth I am incapable of leading a life of virtue." It may also be interpreted to mean " to test, examine ", as we have done in the translation.

P. 13. I. 17[5]. णअणमत्तशत्थुळं—नयनमात्रसंस्थुलम्—Woolner: "Firm only in her eyes." But the meaning seems to be "नयनमात्ररम्यं" as Gaṇapatiśāstri has it; a fling at Cārudatta's poverty.

णाए णट्टा—णाए नार्या = न आर्या अनार्या इत्यर्थः। Here it is used as nom. singular.

I. 18. कामं प्रदोष etc. It is to be remembered that in the मृच्छक० as soon as the Viṭa learns that Vasantasenā is in love with Cārudatta, his attitude towards her is changed. He becomes friendly to her and makes every effort to help her to escape from the clutches of the brutal Śakāra. Thus he makes the Śakāra repeat the words वामतः तस्य (चारुदत्तस्य) गृहम् so as to give a hint to Vasantasenā to effect her escape into Cārudatta's house, and also suggests to her by this stanza that although she is not to be seen owing to the darkness in the lane, yet she is being betrayed by the scent of her flowers and the jingle of her ornaments. All this sly cross-play of suggestion, however, is lost in the Cārudatta where the Viṭa still remains one of the tormenters of Vasantasenā.

I. 19. 20. 21. In the मृच्छ०. stanza 21 आलोकविशाला etc., comes first and stanza 19 लिम्पतीव etc., afterwards; while stanza 20 सुलभशरणं etc., is not at all to be met with. Mark रक्षते in the second line of this stanza, where the *Atm.* form comes in place of the regular *Parsm.* form रक्षति।.

P. 14. I. 21[1]. भित्तिपरिणाम० in the मृच्छ० we have भित्तिपरामरिस० which is simpler. ०परिणाम० is explained as भित्त्यन्यथाभाव—the change in the wall i.e., the break in the continuity of the wall. Woolner's translation runs thus: "Oh, the side-door seems to be by the end of the wall; the gloom of disappointment makes the darkness thicker." What reading is adopted in this? असम्भोगमलिनतया is explained thus:—असम्भोगेन अनुपभोगेन या मलिनता सुधालेपादिसंस्कारविरहप्रयुक्ता तया।—गणपतिशास्त्री।.

I. 21[3]. मैत्रेय गच्छ etc. This occurs earlier in the मृच्छ० before the episode of Vasantasenā's pursuit by Śakāra; we have already remarked on the abrupt and unnatural shifting of scenes in the Cārudatta.

P. 15. I. 21.[19] अवावुद पक्खदुवाळं—अपावृणु पक्षद्वारम्। How can अवावुद give अपावृणु? It seems that अवावुद is a misprint for अवावुदं—we thus understand the Vidūṣaka asking the question—रदनिके अपावृतं पक्षद्वारम्। "Is the side-door opened?"

I. 21[36]. मम प्पवेसणिमित्तं in place of मम अब्भुववत्तिणिमित्तं विअ of the मृच्छ०, while the sentence अळं चारित्तभएण। is not to be found in मृच्छ०.

I. 21[40-48]. This incident is not to be found in the मृच्छ०. The Viṭa is painted here as a man who has absolutely no sense of delicacy and honour, and heartlessly tries to trick Śakāra by catching Radanikā and palming her off as Vasantasenā on his brutal companion.

P. 16. I. 24. The second line in the मृच्छ० reads—वञ्चना-पण्डितत्वेन स्वरनैपुण्यमाश्रिता।.

I. 54[3]. The beautiful simile of the मृच्छ०-प्रदोषमन्दमारुतेन पशुबन्धोपनीतस्येव छागलस्य हृदयं फुरफुरायते प्रदीपः। is lost on the author of the Cārudatta.

P. 17. I. 24[7]. चेटी (शकारं पादेन ताडयन्ती)—This boldness on the part of रदनिका is not to be seen in the मृच्छ०.

P. 18. I. 26[5]. शुवण्णवण्णा—सुवर्णवर्णा—This, it is curious to note, is explained by Woolner as "daughter of a courtesan of the *gold caste*"!

It is noteworthy that the words अधिअलणे ववहालं विणा found in this speech in the मृच्छ० are dropped in the Cārudatta.

P. 19[1] I. 26[37]. प्रवेश्यतां अभ्यन्तरचतुःशालम्—Here is a significant passage. In the मृच्छ० we learn that the child रोहसेन had come out to enjoy the evening breeze and was sleeping

in the open. So Cārudatta asks the maid to take the mantle and wrapping up रोहसेन with it, take him inside the house (प्रवेश्यतां अभ्यंतरं अयं i.e. रोहसेन:). But the Cārudatta does not refer to रोहसेन at all ; and hence we have the awkward मारुताभिलाषी प्रदोषसमय:–in place of मारुतातिलाषी प्रदोषसमयशीतार्त: रोहसेन: ।—while the causal form प्रवेश्यतां is inadvertently retained. Gaṇapati Śāstri supplies अयं प्रावारक: as object of प्रवेश्यताम् . णअणमत्तसंत्थुदा = नयनमात्रसंस्तुता:—Woolner : " Whom your eyes have extolled ever since etc. " संस्तुता however means "*acquainted*," as in " धावति पश्चादसंस्तुतं चेत: " शाकुन्तल I. सट्ठीए सत्तमीए अ धारेहि—अहं अट्ठमीए etc. this तिथि scheme is not to be met with in the मृच्छ०.

P. 21. I. 28[11]. किं अनुतिष्ठति स्नेह:—Woolner :—" What place is there for affection ? " It, however, means "What does love (command me to) do ? "

I. 29. क्लिन्नखर्जूरपाण्डु:—This queer comparison is a substitute for the beautiful image कामिनीगण्डपाण्डु: ।.

Act II

P. 23. II[7]. सिणेहो पुच्छदि णपुरोभाइदाए ।—Symmetry or uniformity requires पुरोभाइदा *nominative* in place of the *instrumental*. In the मृच्छ० the uniformity is kept. In the Cārudatta we shall have to supply some such verb :—(न तु पुरोभागितया) पृच्छामि ।.

ईदिसवण्णय्येव—this is probably ईदिसवण्णय्या एव—ईदशवर्णका एव ।.

II[16]. अणळंकिदं पि etc. Woolner :—"I see my mistress has made her toilet without her jewellery." He has altogether missed the point. What she means is "I see my mistress to be adorned, though she is without her jewellery"; for it is love that makes her look so lovely. अणवगीदो ऊसुवो—according to Woolner "The Lord of Love is the unsung festival of the young." " अणवगाद—अनवगीत however means

"Unexceptional or blameless". उक्कण्ठिदव्वे का etc. Woolner :— "Silly girl, what can you feel for my beloved ?:" But as गणपतिशास्त्री explains "उत्कण्ठितव्ये प्राप्तव्ये इष्टवस्तुनि अप्राप्ते ते का रतिः—सन्तोषः—प्राप्ते हि तस्मिन् स युक्तः इत्यभिप्रायः।.

II[22]. बहुमाणो विअ—बहुमानः is to be regarded as a बहुव्रीहि compound–बहुः मानः यस्य सः–"as lovely as he is respectable." अत्थि अदिबहुमदो etc. What she means is "Love requires and cherishes perfect confidence (विस्रम्भः). This is not possible in a learned Brahmin who would always make one conscious of a sense of distance owing to his learning. Hence one can only reverence him but not love him." Woolner, however, renders it thus—"Do the highly respected ever relax their self-control ?"

P. 24. II[34]. मणोरहाउत्तो—Woolner translates " Can't I hear, then, who has possessed your heart ? " But मनोरथावुत्तो means "The brother-in-law (आवुत्तो भगिनीपतिः।) of your choice—the brother-in-law elect." She looks upon वसंतसेना as her sister and hence the man she loves in her heart is naturally a brother-in-law to her.

P. 25. II[52]. दे महुअरा त्ति पुच्छीअन्ति।—पुच्छीअन्ति = पृच्छयन्ते—पर्यनुयुज्यन्ते उपालभ्यन्त इति यावत्। Woolner renders " That is why they are called bees." मृच्छ० reads वुच्चन्ति—उच्यन्ते। which makes a clear meaning. Moreover the point here seems to be lost by the author of the Cārudatta. The bees are called or blamed as मधुकर pleasure-seekers because they leave a mango past its blossoming. But the author understands that they are so called because they cling to it even when it is past its blossoming.

II[67]. अपटाक्षेपेण—This should really be अपटीक्षेपेण which is the usual and proper word. अपटाक्षेप is obviously a misprint in the original. संवाहक does not speak मागधी as in the मृच्छकटिक. Moreover we do not get the gamblers' scene—the lively intermezzo of संवाहक, माथुर, दर्दुरक and द्यूतकर which makes the मृच्छ० such a pleasing and boisterous comedy.

II[70]. चेटी—हं को दाणि एसो। etc. The मृच्छकटिक does not at all contain this conversation between वसन्तसेना and चेटी. It is not clear what वसन्तसेना means by गुणवन्तो रक्खिदव्वो होदि। What is meant by गुणवन्तो? "A man of virtue?" or "A man possessed of some specific quality—say the art of the shampoor?" In either case, how does Vasantasenā know that this stranger was गुणवान्?

P. 26. II[84]. गणिका—हज्जे! एवं विअ।—The courtesan wants her maid to make inquiries about the shampooer; hence she says—"Well—thus." We expect some such stage-direction as वसन्तसेना चेटीं संज्ञां ददाति।

II[92]. पूआविसेसेण etc. Woolner understands the passage to mean आसनादिकं कार्यं—"She is so polite about it, I suppose I must" i. e. must sit down. However the import is "From this special hospitality (पूजाविशेष) I infer I shall succeed in my object." कार्यम्—धनिकोपद्रवपरिहारलक्षणं मदीप्सितं अनया सम्पादयितुं शक्यम्। as Gaṇapatiśāstri explains it.

P. 27. II[118]. अविब्भमन्तो——अविभ्रमन्—The original reads आवब्भमन्तो which is obviously a misprint.

II[120]. आइदो—आचितः not flaunting his virtues. Gaṇapati Śāstri explains the word thus—आचितः छन्नः गूढगुणः।. Woolner takes it to mean "Calm and collected."

II. 1[42]. एअस्सिं दुल्लहो गुणविभवो त्ति—Woolner renders:—"It is difficult to find wealth and merit together." He takes गुणविभवः as गुणाः च विभवः च—a द्वंद्व compound; but that is hardly possible grammatically speaking. The मृच्छ॰ gives दुलहा गुणा विहवा अ। which makes the meaning quite clear. But as it is गुणविभव can only mean "wealth of merit", "*all merits*".

P. 30. II[182]. गच्छदु...सुहिज्जणदंसणेण पीदिं णिव्वत्तेदुं। Wrongly translated by Woolner as:—"May you go, and give us the pleasure of seeing you again."

Act III

P. 33. III. 1. संकीर्णदोषरहिता...गोष्ठी—Gaṇapati explains this thus :—विषयेषु नित्यसेवितव्येष्वर्थेषु मध्ये संकीर्णदोषरहिता रागसङ्करदोषशून्या विशुद्धगीता गोष्ठी गानसदः।. Hence—"A discourse (गोष्ठी) of flawless melody on the objects of his love (विषय)." क्रीडारसेषु मदनव्यसनेषु—मदनव्यसन is intense passion or love; while क्रीडारस is to be taken as adjectival qualifying मदनव्यसनेषु—क्रीडाभिः (by dalliances) रसः येषु—So that the expression means :—in the passionate delight of love-dalliances.

III. 1[1]. को काळो—This is a familiar expression in the plays of the group. Cf. स्वप्न III[18].

III. 1[3]. इमं हदवीणं ण रमामि—this is a rather curious construction :—इमां हतवीणां न रमे। where the root रम् is used transitively—in the sense of "to enjoy"—"I do not enjoy this accursed lute." अहिअदिढत्थाणे—अधिकदृढस्थाने—in the stronger parts. Possibly the pegs of the lute are intended.

P. 34. III. 1[8]. भावशाबलेन—भावशाबल is भावचित्रता variety of emotions or emotional effects; but Woolner understands भावशाबल as the name of the singer—Prof. Variegato!

III. 2[2]. इत्थिआ विपठन्ती—this in मृच्छकटिक is इत्थिआ दाव सक्कदं पठन्ती (स्त्री संस्कृतं पठन्ती). The whole passage in the मृच्छ० is full of very racy humour.

III. 3. अस्तं गतो ह्यष्टमपक्षचन्द्रः—the first act opens on the sixth day of the dark-half, as the moon is represented as rising towards the close of the act which shows that it was somewhere between 10 and 11 p.m.; the Vidūṣaka gives the ornaments to Radanikā saying "गह्ण एदं सुवण्णालङ्कारं तुवं सट्ठीए सत्तमीए अ धारेहि।". Besides चारुदत्त is spoken of as षष्ठीकृतदेवकार्यः by his friend, the Vidūṣaka.

In this act the moon is spoken of as setting sometime after mid-night on the eighth day—showing, thereby, that it is the eighth day of the bright half of the month; so that we have to allow the lapse of a fortnight or so between the

first and third act. But from the arrangement between the चेटी and the विदूषक regarding the days on which each was to keep the ornaments, it would appear that only three days must have elapsed between the first and third act. For the चेटी says इअं सुवण्णभण्डं सट्टीए सत्तमीए परिवट्टामि। अट्ठमी खु अज्ज।. By introducing the तिथि scheme, therefore, the author of the Cārudatta has involved himself into an inconsistency regarding time-sequence.

P. 35. III. 3[21]. मुहं वि धादे—धादे should be changed into धोदं। परिवेट्टामि—परिवर्तयामि, निवर्तयामि। Hand over.

P. 37. III. 5. निर्मुच्यमान इव. The image is employed in the स्वप्नवासवदत्त—निर्मुच्यमानभुजगोदरनिर्मलस्य:etc. iv. 2.

iii. 6. कार्कश्यता—An instance of a double abstract-noun formation. From कर्कश we have कार्कश्य and hence the addition of ता in the same sense (भावे) is superfluous.

iii. 7. This verse is not at all to be found in the मृच्छ०.

iii. 8. दर्शितान्तरसुख: सन्धि:—This has to be explained as दर्शितान्तर: अत एव सुख:। i.e. a hole (सन्धि:) which with ease can give a view of the interior. Thc मृच्छ०. gives न च दर्शनान्तरगत: सन्धि:—i.e. a breach in the wall which will not be (easily) discovered.

P. 38. III. 8[1]. सोपस्नेहतया etc., the passage is somewhat obscure, We understand अयं भवनविन्यासः as "this portion of the house " and गृहविशिष्टः=गृहे विशिष्टः—"peculiar i.e. best suited for my purpose, owing to moisture (सोपस्नेहतया). " The expression सोपस्नेहतया occurs also in प्रतिमा III 2[1]. and अभिषेक I. 6[1].

P. 38. III. 9[2]. भो जागत्ति खु भवं—etc. This conversation between the विदूषक and नायक shows that they are both awake. In the मृच्छ०, however, the विदूषक is represented as talking in his sleep (उत्स्वप्नायते) at this stage and it is not चारुदत्त who is his interlocutor but शर्विलक who cleverly poses for चारुदत्त.

कत्तव्वकरत्थीकिदसङ्केदो विअ सक्किअसमणओ—This is not to be met with in मृच्छ०.

III. 9[14]. नन्विदं दिवा ब्रह्मसूत्रं रात्रौ कर्मसूत्रं भविष्यति।. Is it possible that there is a punning allusion here to the ब्रह्मसूत्रs of बादरायण and the कर्म (मीमांसा) सूत्रs of जैमिनि ?

III. 10. काकलीषु—काकली seems to be some instrument for cutting holes. The word, however, according to दशकुमार P. 96 (N. S.) refers to some musical instrument by which one can ascertain whether a man is asleep or not. काल्यं—प्रत्यूषं—the *accusative* of time. "At dawn."

III. 10[1]. नमः खरपटाय—The same God is invoked in the मत्तविलासप्रहसन. (P. 15.) as the God of thieves. The मृच्छ० has स्कन्ध and other tutelary gods of thieves.

P. 39. III. 11. The corresponding verse in मृच्छ० gives certainly better readings—निद्रा सुप्तमनुष्यवीर्यतुलने is सुप्तासुप्तमनुष्यवीर्यतुलने श्वा । while संकटे च तिमिरं वायुः स्थले—is संकटेषु डुडुमः वाजी स्थले।.

III. 11[3]. संयमननिरर्थकम्—संयमनं भूमिस्थापनादिना गोपनं तेन निष्प्रयोजनम् । (गणपतिशास्त्री)

III. 12. The verse is not there in the मृच्छ०. नीलस्नेहेन रक्षति is a very queer expression and is understood metaphorically by गणपतिशास्त्री—नीलो नीलीरागः तत्सदृशः स्नेहः, दृढस्नेहः इत्यर्थः।. नीलीरागो हि वस्त्रादावारूढो नापैति तद्वदनपायः स्नेहो नीलस्नेह इहोक्तः। " नीलीरागः स्थिरप्रेमा इति यादवः।".

P. 41. III. 14[33]. ण खु वसन्तसेणा, वसन्तसेणो पत्तो—This play on the word is to be met with in the V act of the मृच्छ० where the wit arising from it is put in a very elaborate charade. वसन्तसेणो is capable of being interpreted as वसन्तश्येनः—the thief being compared to a swooping hawk.

P. 43. III. 15[20]. तं पि...सोढीरदाए पडिच्छदि।—This is to be understood as an interrogative sentence. "And would my husband accept it in his pride?" सोढीरदाए = शाटीरतया अभिमानेन. मृच्छकटिक gives अदिसोण्डीरदाए.

III. 15[27]. पडिच्छदु—This is paraphrased as प्रयच्छतु which can hardly be, since पडिच्छदु—would be प्रतीच्छतु. It seems necessary, therefore, to amend पडिच्छदु into पअच्छदु—प्रयच्छतु।

III. 16. This is not found in मृच्छ०.

P. 44. III. 16[16]. सट्ठिं उववसामि—This in मृच्छ० is रअणसट्ठिं—रत्नषष्ठीम्।. How delicately is this scene managed in the मृच्छकटिक।. The Cārudatta shows absolutely no delicacy; the Vidūṣaka is dolt enough to pester the ब्राह्मणी with questions and to probe her motives in giving such a gift.

P. 45. III. 16[31]. उदअसम्भवदाए...उवआरो विस्सरिदो। Now what is exactly meant? Gaṇapati Śāstri explains that उदकसम्भवतया refers to the precious quality of the string of pearls and as such a precious gift required a worthy recipient like the विदूषक whom it was hard to meet in time, she had neglected the proper formalities!

III. 17. मयि etc. How rugged and ungrammatical is the construction of the first line! The मृच्छ० reads आत्मभाग्यक्षतद्रव्यः स्त्रीद्रव्येणानुकम्पितः।.

P. 46. III. 17[4]. इमां मुक्तावलीं गृहीत्वा etc. The hero in the मृच्छ० here gives the message यत् खल्वस्माभिः सुवर्णभाण्डमात्मीयमिति कृत्वा विश्रम्भात् द्यूते हारितम्।. The message is wanting in Cārudatta; but in act IV when the विदूषक meets वसन्तसेना he gives a similar message all right!

III. 18. This is not to be met with in the मृच्छ०.

Act IV

P. 47. IV[13]. पिचुमन्दाः—निम्बद्रुमाः।

IV[18]. सहीजणसपत्तिओ etc. What an idea! They look upon their friends as their rivals! True, but brutally frank. In the मृच्छ० we get a more polite and universal sentiment—सहीअणचित्ताणुवत्ती अबलाअणो भोदि।

IV.[25]. पोक्खरं—पौष्करं—shaped like a lotus.

अथवा पूर्वाह्ने etc. This observation on the life and habits of courtesans is original with our author. It is not to be met with in the मृच्छ०.

P. 48. IV. I[4]. तर्केमि...क्रएण मं याचेदि।—This is rather ambiguous. I have translated it thus :—"This is some one who demands her of me by purchase." But in this I have taken मां as indirect object, and 'her' as direct object although it is not there. Is it likely that she is thinking of some one who is negotiating with her maid for the purchase of her own person? What a plain and vulgar idea that would be, although our author seems to be capable of such impropriety! In the मृच्छ० we have :— एसो सो जणो एदं इच्छदि अभुजिस्सं कादुं। (एष स जन: एनां इच्छति अभुजिष्यां कर्तुम्।).

P. 51. IV. 4. त्वत्स्नेह etc. He suspects Madanikā's constancy, when she remarked that it pleased her to know that Cārudatta was not hurt. In the मृच्छ० the poet takes this occasion to expatiate on the frailty of woman and gives as many as 9 verses (IV. 9–17) on this one theme.

IV. 5. सज्जळअ आअच्छ, कामदेवउळे etc. The meeting of सज्जलक and वसन्तसेना is thus held in abeyance and the विदूषक is at this stage ushered into her presence. In the मृच्छ०, however, शर्विलक is immediately introduced to her and after मदनिका is given away to शर्विलक as his bride the विदूषक comes with Cārudatta's message. Again in place of the very lengthy description of वसन्तसेना's mansion which we have in मृच्छ०, the Cārudatta gives but one brief passage of about four lines.

P. 53. IV. 5[42]. आआमिएहि—आगमिकै:—This is explained by Woolner to mean 'Visitors'. But the word means शास्त्रज्ञै:.

P. 54. IV. 5[53]. सव्वं आणेदु वज्जिअ भोअणं—Cf. स्वप्न० IV.[32] विदूषक:...सव्वं आणेदु भोदी वज्जिअ भोअणं।.

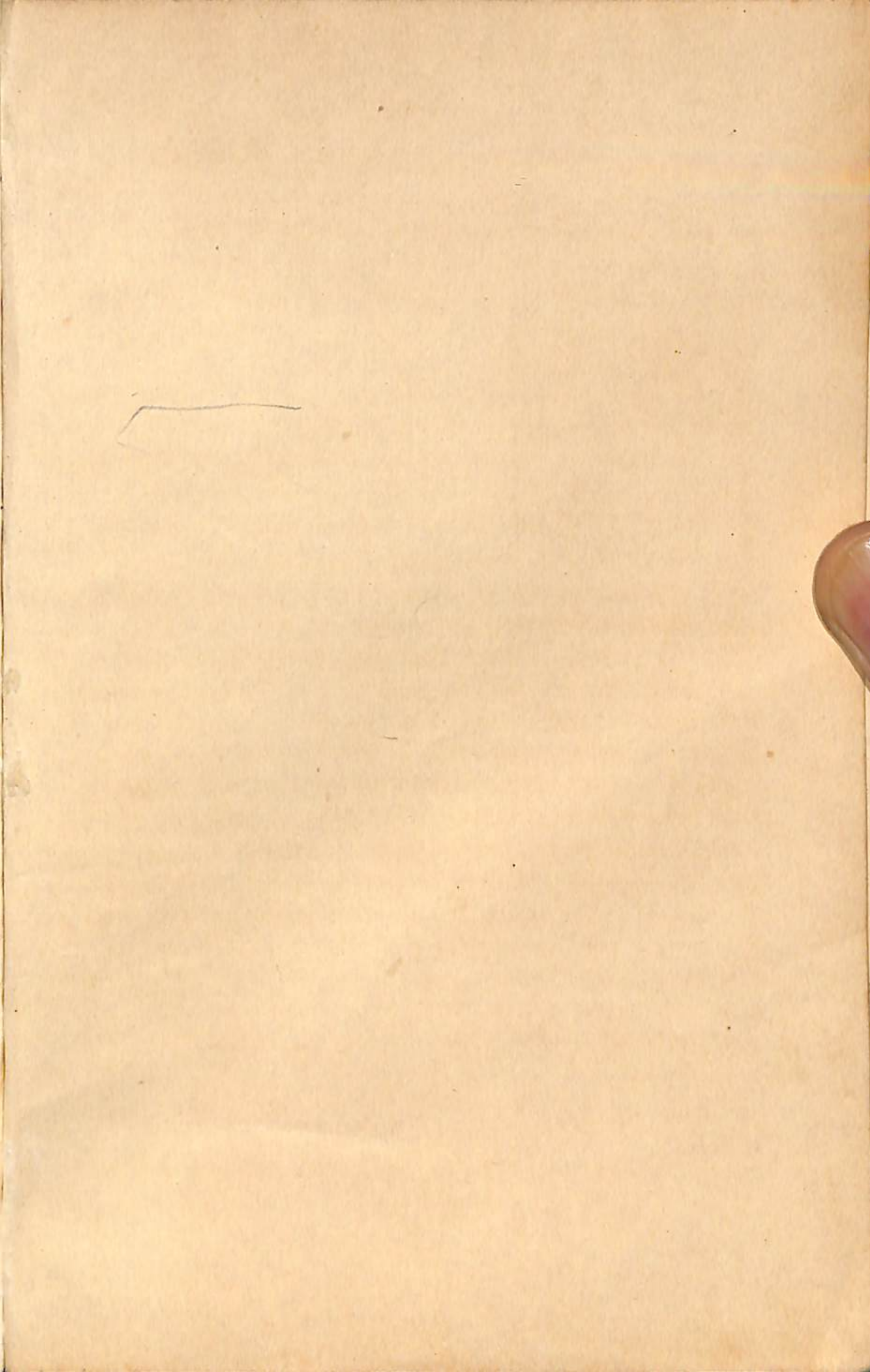
IV. 5[65]. तत्तहोदो चारुदत्तस्य—It should be remembered that in the previous act where the विदूषक is asked by चारुदत्त

to go to वसन्तसेना with the pearl-necklace no such message is given to him. In the मृच्छ०, however, he is charged with the message in the III act and he delivers it when he sees her in act IV.

P. 57. IV. 6^{26}. मा खु, मा खु...अय्या खु सि दाणिं etc. Woolner curiously enough translates this thus—"Restraining him with warning words you have now become his lawful wife". It appears that he adopts some such reading as मा खु मा खु। एणं यन्तिअ अय्या खु सि etc. I. But he has not indicated this emendation anywhere, nor does there appear any warrant for such a change.

IV. 7. नरः प्रत्युपकारार्थी etc. The verse is not found in the मृच्छ०. Woolner's translation runs as follows :—"The man who looks for recompense does but gain calamity. May destruction fall on those that hate them, either him or the lady." It seems that he has not rightly understood the drift of the passage. What Sajjalaka means is this :—If he desired to requite Vasantasenā he could do so only when the latter suffered some calamity (विपत्ति), so that to desire to requite her is to wish that some calamity should befall her. So rather than wish such a विपत्काल to a friend and then seek to help him, why not wish that that विपत्काल befell his or her enemies ?

IV. 7^{7}. अमुदंकणाडअं—अमृताङ्कनाटकम्—We have in पद्मप्राभृतकं, a भाण attributed to शूद्रक, a similar remark साधु भोः अमृतङ्को (अमृताङ्क ?) नाटकाङ्कः संवृत्तः I; to my mind the whole conversation here seems to give finality to the play and that the remark in the colophon अवसितं चारुदत्तम् is well justified. The author did intend to abridge the first four acts only, and make out of them a pleasing comedy—the meeting of the hero and heroine being the कार्य of the play which is here suggested. There is no भरतवाक्य at the end.



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